

 **100-PAGE**  **BEYOND THE HATCH**
BACK ON AIR SPECIAL **INSIDE: MEET LOST'S PRODUCERS**

LOST™
M A G A Z I N E



SEASON 3 EXCLUSIVE!

REVELATIONS

THE CAST & CREW OF LOST SPEAK OUT

ISSUE #9
SEASON RETURN SPECIAL

MAR/APR 2007



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ISSUE #9 MAR/APR 2007

LOST

100-PAGE SEASON RETURN SPECIAL

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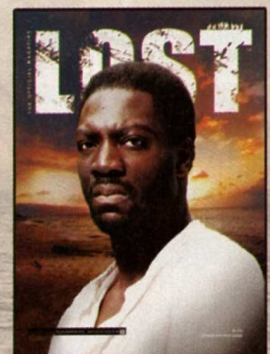
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We honor the passing of the great Mr. Eko with this Limited Edition of issue #9. Get your local specialist comic store to order you this rare collector's version of this issue before the security system destroys them all...

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“REMEMBER THE STORY I TOLD YOU...”

It's felt like a long few months, hasn't it? From what the forums are saying, *Lost* fans old and new have been frantic to get their hands on episode #7 – *Not In Portland* – and now, the wait is over...

From dark, emotion-wracked flashbacks, to the new paradigm on the island – the isolated, offshore Hydra station – this third year of *Lost* isn't pulling any punches. In fact, it's dishing plenty of them out... mainly to Sawyer.

By the time you're reading this introduction, *Lost*'s return – in the form of the powerhouse seventh episode – will have already spurred a whole new batch of online discussions and by-the-water-cooler office conversations. And how can it not? Even though we've witnessed the likes of Mr. Eko being battered by the black smoke 'monster,' Sun shooting an Other, a troubled Desmond brooding with secrets, and Kate and Sawyer connecting in more ways than they have before, *Lost* continues to paradoxically show its hand by giving us ominous answers, whilst simultaneously trumping that with more meaty questions and conundrums.

It's with this in mind that *Lost Magazine* is extremely pleased to bring you this 100-page Season Return Special. The cast and crew have put a huge amount of time and effort into this edition (as they always do), and the end result is an issue that offers a wealth of exclusive *Lost*-related features including (to name but a few): Visual Effects sequences of Flight 815 breaking up in the sky; storyboards of Eko's monstrous final moments; some fantastic Dear Diaries from the cast; a ton of On-Set Photographer Mario Perez's amazing behind-the-scenes pictures; and maybe, just maybe, some forthcoming story secrets from the *Lost* Writers' Room.

Remember that story Jack told Kate on the day of the crash? So do we. And it was all about only letting the fear take hold for five seconds. But this is *Lost*. I don't think our survivors are anywhere near being out of the woods just yet...

Paul Terry
Editor

New Transmissions

News from the *Lost* world and beyond...



DIRECT FROM THE WRITERS' ROOM...

UNEARTHED TREASURES

Lost is back... which means you're going to be wanting some exclusive season three information. Directly from the *Lost* Writers' Room, Co-Executive Producers **EDWARD KITSIS** & **ADAM HOROWITZ** are here once again to provide some answers, and tease about the island drama that is just around the coastline...

Words: Paul Terry

Welcome back guys! Firstly, what can we expect from the Hydra station side of things in the rest of the season?

Edward Kitsis: I think you're going to...

Adam Horowitz: ...get just as many laughs as you did in the first episodes [laughs]!

EK: Things are gonna be just as fun there. You're going to see the Hydra station a few more times, but I think we're gonna explore other areas of the island too.

AH: The rest of the season means the world of the Others will expand more for the audience in a very cool way.

What were you most pleased with about the first six episodes?

AH: I think we were most pleased that we finished them in time for them to air, because that wasn't easy [laughs]!

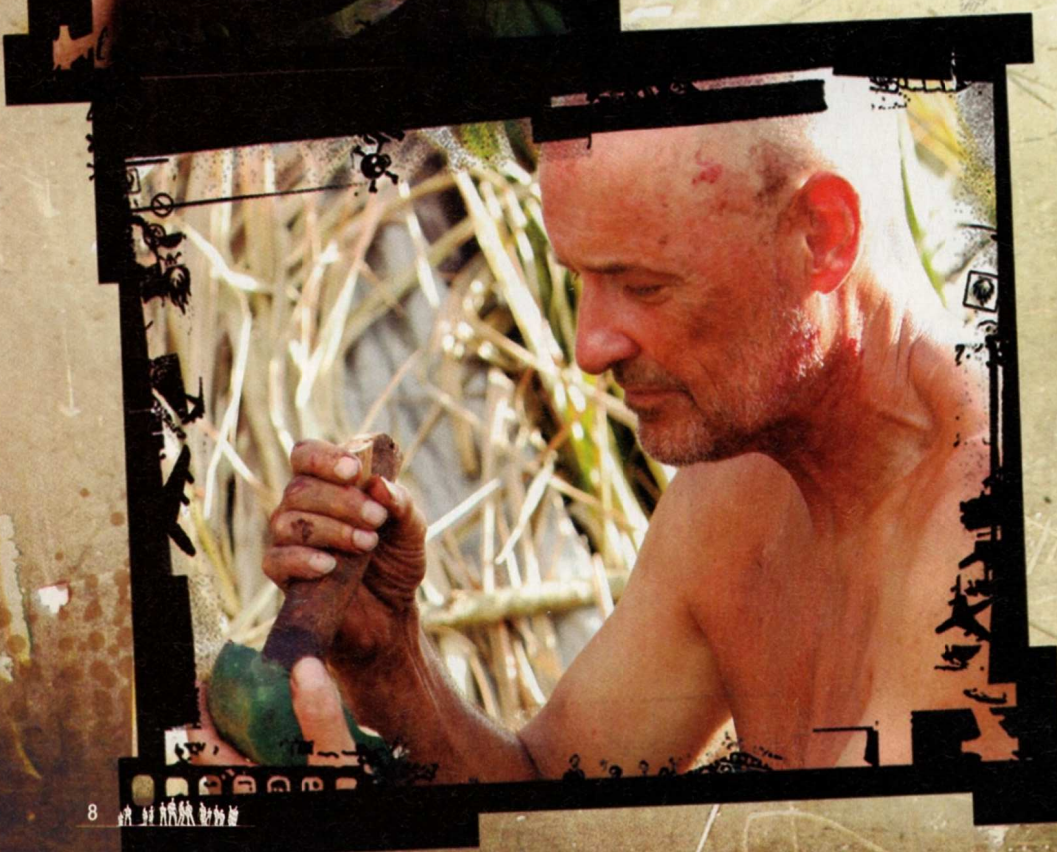
EK: I really loved the way we introduced and set up Juliet. I think she became a really compelling and interesting character, because no one is certain whether she's good or bad. There are moments where you are completely seduced by her, and then you remember, "Wait a minute, she's keeping Jack prisoner! Why do I feel this sympathy for her?" If I were watching, I would want to know more about her story.

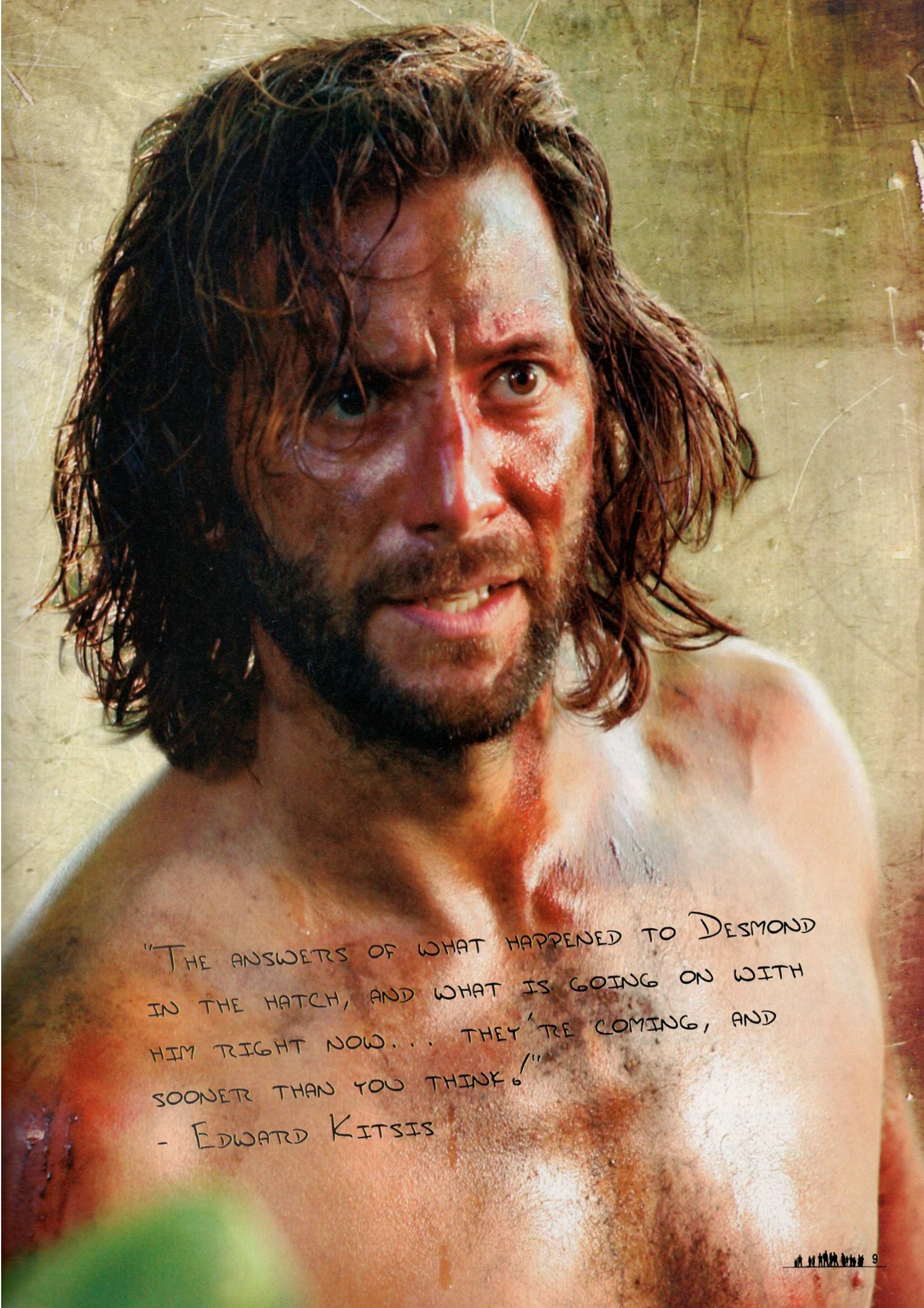
AH: I think the complexity of Jack and Juliet's relationship that we tried to draw, and the way that turned out, was pretty exciting for us...

EK: ...Which is why *Not In Portland* features her.

Let's talk about the big return episode, *Not In Portland*...

EK: It was exciting to show her back-story. What you see on this island is a very strong woman, and in her back-story she was



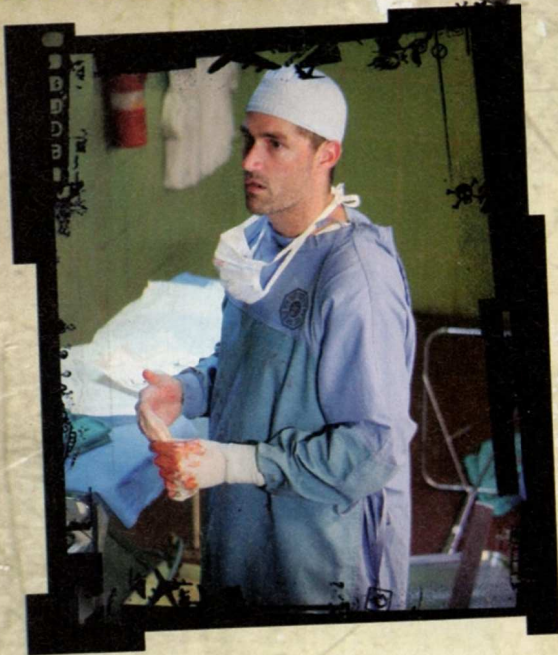


"THE ANSWERS OF WHAT HAPPENED TO DESMOND
IN THE HATCH, AND WHAT IS GOING ON WITH
HIM RIGHT NOW... THEY'RE COMING, AND
SOONER THAN YOU THINK."

- EDWARD KITSIS

New Transmissions

News from the *Lost* world and beyond...



a little timid and was getting bullied – so you see the evolution of her character from that...
AH: ...to the woman you see now on the island. It makes you think, "Wow, she's really come a long way from the woman she was before." Then you understand in some way what's informing her actions in the present.
EK: Exactly.

"THE REST OF THE SEASON MEANS THE WORLD OF THE OTHERS WILL EXPAND MORE FOR THE AUDIENCE IN A VERY COOL WAY." - ADAM HOROWITZ

Anything you can tell us coming up about Jack?

EK: I would say there is a scene with Jack coming up that we cannot wait for people to see. We had [conceived] it last year and we've been waiting to show it. I think it's gonna blow people's minds – I'll say that!

What will we be experiencing with the rest of the Others?

EK: As always, you're gonna get bits and pieces of their lives, but the thing with the Others is that they're always... they're still the Others.

The trouble with them is that just as we're beginning to understand them, they twist it on us. So you're gonna get some more information on them, and the way they work together.

It feels like there is going to be some more significant beach camp stuff coming up to...

EK: Because of the first six [episodes] being aired the way they were, we had a lot of stuff to settle, so we treated them almost as if they were their own season. Now, because we're running straight through, we are going to be able to focus on the beach, and you're going to get to see more Claire, Sun, Charlie, Hurley...

AH: ...and one of the things that we set up in the first six, on the beach side, had to do with Desmond. So, we fully intend for there to be a payoff for what's going on with him.

EK: ...Because I'm sure everyone is asking what's going on with him [laughs]! The answers of what happened to Desmond in the hatch, and what is going on with him right now – they're coming, and sooner than you think! I will say that one of the things that is going to surprise people in the rest of the season is the amount of answers they're going to get. It's going to blow people's minds with the new questions we'll be answering but we'll definitely be asking a lot more.

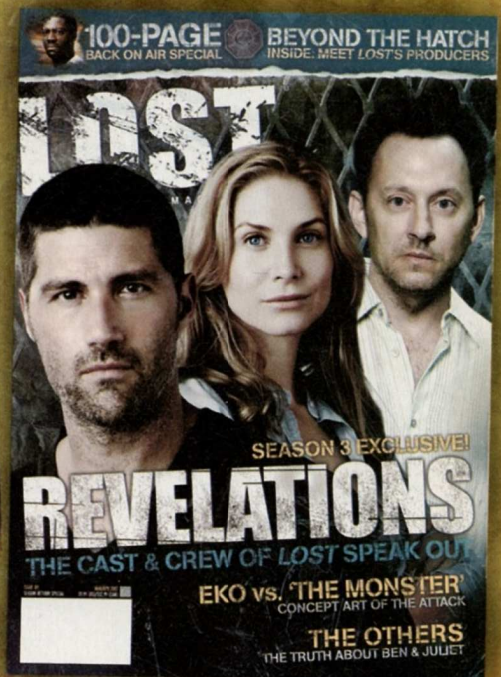
Locke seems incredibly focused now...

EK: Locke is very reenergized this season. He was very excited to get into the hatch last



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season, and to understand what the button was, but he became disillusioned, almost like a slave to the button. Now you're seeing a more focused Locke. He has a very specific mission in his mind this year that is going to be explored in a very cool way.

AH: He's a driven man again, and what's driving him is going to mean some very cool stories.

Finally, will we be seeing some more of that guy with the eye patch that we caught a glimpse of on the Pearl hatch's monitor?

EK: I would say as we always say, I would be awfully disappointed if we didn't see more of him...

"NOW YOU'RE SEEING A MORE FOCUSED LOCKE. HE HAS A VERY SPECIFIC MISSION IN HIS MIND THIS YEAR THAT IS GOING TO BE EXPLORED."
- EDWARD KITSIS

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LOST

Voices from the fuselage

THE FANS... THE THEORIES... THE VIEWS... THE DEBATES



Got something you want to say about *Lost*? Then we want to hear it.

Email: voices@titanemail.com
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Please note: No attachments of any kind please. We cannot send personal replies, nor send on your letters to any of the cast or crew at *Lost*.

MSN.COM LOST THEORY WINNER

Last year, the website MSN.com ran a competition to find the best fan theory as to what was going on on the island, and the *Lost Magazine* team got to select the winner! Congratulations to **GRAHAM PIERREPOINT** who won himself a huge bundle of *Lost* goodies, courtesy of MSN.com, plus a year's

subscription to this magazine. The Runners-up: Natasia Court, Steven Singleton, Tim Vivian-Shaw and Sandra Hyndham each won themselves a year's subscription too.

Here's Graham's winning theory for you all to dissect and discuss...

Everything, except themselves, is a creation of the Hanso Foundation. It's a bizarre experiment to explore how far a human being can be pushed. The Foundation drafted in 100 volunteers, who agreed to give up their own lives to advance the group's research. The Foundation wished to bring together a mix of clashing personalities, and created a series of characters to fit the bill: this is how the Others know all about the survivors – they created them. The Foundation then drugged their volunteers into believing that they are these characters, and that they've lived their lives, before further drugging them into believing that they are stranded on a strange, torturous island – they are in fact inside a glass box, under constant scrutiny. They also employed an intelligent camera unit, seen by the survivors as Vincent the dog, to record their actions and report back (whenever something bad happens, it seems to occur after Vincent scurries away). The Foundation then decided to play with the minds of their creations, by presenting them with impossibilities as solid fact (Jack's Dad rising from the dead, Locke regaining use of his legs, Kate seeing the horse) to observe their reactions. They also engineered a security system, designed to alarm the islanders when they came too close to revealing Hanso's secrets. Only true

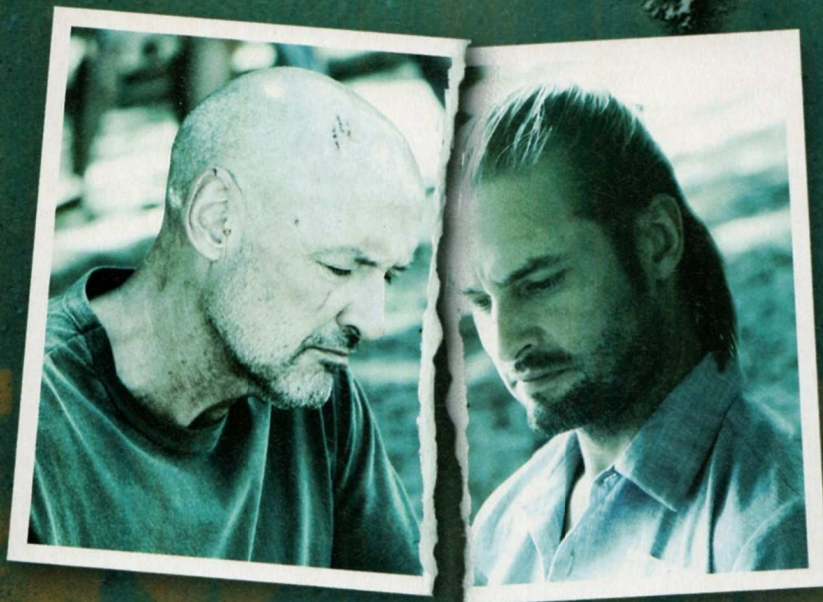
threats to the Foundation can look the black smoke in the eye.

However, the Foundation did not see the need to experiment upon all of their volunteers. Dressed in native costumes – in order to maintain the premise of the island being real – they ventured into the glass box and removed anyone they believed were no longer interesting subjects, and also children that they could easily raise and manipulate through further experimentation. They created their own persona, 'the Others', a mysterious band of natives. Their strength against the survivors comes from their complete knowledge of their weaknesses. The survivors can 'hear them on the wind', as they are talking, in reality, outside of the box, and can be heard through airgaps in the box. None of the volunteers, except Desmond, are aware of the experiments, due to being immersed in their characters.

The Foundation created the Swan Station, isolating Desmond to control the computer and execute the number sequence. The numbers in fact represent the serial code of the drug used to maintain the island and the characters – executing them releases the drug into the environment – thus, failure to execute the sequence will cause the island to disappear,



and for reality to rear its head. By hitting execute, reality is suspended, and the experiment continues. Desmond keeps himself within the false world by injecting himself directly with the drug, aware that if he doesn't, he'll contract the 'disease'. The 'disease' and delirium experienced by Rousseau's colleagues was in fact their re-emergence back into reality from Hapso's created world. The only real characters are the Others, and the only real environments are the hospital, the hatch and the base found by the Tailies.
Lost fan and MSN.com winner Graham Pierrepoint



THE DARKNESS

OBSERVATION POST

I have a couple of not so much theories but observations about the show so far. Firstly, a possible connection between John Locke and James Ford: I strongly suspect that the real "Mr. Sawyer," whom Sawyer has spent most of his adult life searching for, will turn out to be none other than John Locke's own biological father, Anthony Cooper. It makes perfect sense: Locke was cheated out of his kidney thanks to an elaborate scam orchestrated by his father – in other words becoming the victim of a complicated long con. Furthermore, in the season two episode in which Cooper reappears to scupper his son's happiness once again, he explains he has had to fake his own death to escape the real thing at the hands of men he has conned out of a large amount of cash, so his criminal credentials are clear. Cooper's status as a confirmed bachelor may also hint at a womanising past. Wouldn't it be amazing to have two characters as opposite as Locke and Sawyer linked by the fact that the same man ruined their lives?

Which brings me to my second observation: fathers. Has anyone else noticed that nearly all of the characters are marked by troubled paternal relationships? Jack betrayed his father; Sawyer's dad killed himself and his wife, orphaning his son; Kate murdered her biological father; Hurley's is absent, as are Charlie's and Claire's (though she may turn out to be Jack's half-sister!); Sun's was a tyrant; Locke's manipulated and betrayed him; Michael is a reluctant father again after years of estrangement, etc. The focus is ALWAYS on the fathers, never the mothers. And of course, being 'lost' in a biblical sense means being estranged from the divine 'Father,' i.e. God.

Helen, Glasgow, Scotland

Very well observed, Helen – we like your Sawyer-Locke theory a lot. And don't forget that there is a season one episode called *All the Best Cowboys Have Daddy Issues...*



Unfortunately, I have to express my disappointment in Mr. Eko's demise. It is not that he died, but how he died that is such a let down for this devoted fan. You have a strong character stare down the black smoke 'monster' and live to tell the tale, and then let this same 'monster' be his undoing.

However, I would like to state the two good things about this season: the shot of the plane coming apart, and the pan back to show this suburban neighborhood on the island was very intriguing.

Wendy, via email

The 'monster' remains one of the show's most potent mysteries, and once we find out more about what it is and what its purpose is, the parts to this Eko puzzle will most certainly start to fall into place...

OH, BROTHER!

I love the show! Will you ever be able to tie the threads together? Please don't kill off Sawyer – it was hard enough to lose Eko. The love scene with Kate and Sawyer was really beautiful, thank you for that.

Ben is mesmerizing, and I hope to see Michael and Walt again. Also, I adore

Desmond – he is just as hot as Jack – and Kate is gorgeous. Keep the thrills coming!

Wendy Brubaker Richmond, CA

Don't worry, Wendy – season three has returned with a vengeance! We hope *Lost Magazine's* exclusive access kept you content during the hiatus, too.



Voices from the fuselage

THE FANS... THE THEORIES... THE VIEWS... THE DEBATES...

LOST IN TRANSLATION

In issue #3, I noticed a strange language at the bottom of pages 14 and 15 (and maybe a few other pages too). I was just wondering the reason for this, and/or the translation.

Hannah, New Mexico

Hannah, you were not the only eagle-eyed reader to spot that. It was in fact the 23rd Psalm, "Though I walk through the valley of the shadow of death, etc." in Aramaic.

SEVENTIES DILEMMA

Like Charlie and Hurley, I'm confused by the record they found in the Dharma Hatch of Geronimo Jackson. What is the inspiration behind this band?

Ryan Pominville Hudson, WI

Maybe we could ask Eddie's Dad, or Mike?



FLAME ON

In the episode Lockdown we saw the different type of hatches on the blast door: the Swan, the Pearl, the Arrow, etc. But there was a hatch with the symbol of a flame? Will we be seeing that hatch as well?

Did the Polar bears and the black horse come from the Hydra station?

Will Michael and Walt be reappearing again in season three or have they been written out of the show?

I know the 'monster' is a security system but where does it come from?

Who activates it? Could the Others actually be from the Black Rock?

Geoff Henderson via email

As we have seen, at least one other hatch is active, but who knows which? If, as others suspect, the electromagnetic field interferes with a ship's equipment, how could Michael and Walt have sailed away? As you can see, Geoff, we have plenty of questions of our own. As for the Flame, you were correct in what you saw on the blast door...



TRUE LOVE

I have enjoyed *Lost* from the beginning. But I can't believe with the chemistry and history Jack and Kate have that you would put Kate and Sawyer together. Please, make us romantics happy by putting Jack and Kate together (and no, Jack and the blond 'Other' will not do).

Alec Maks, Pennsylvania, USA

As Eko himself has said, "Don't mistake coincidence for fate," *Lost* has always been a twist-ridden affair, so we expect there are more developments to come when it comes to those three...



BEN BEGINS

In issue #7's new Namaste section, the Orientation film transcript stated: "Following in the footsteps of visionaries such as B. F. Skinner ... a large scale communal research compound..." Ben F. Skinner!? Dharma Original!? What does the 'F' stand for? So Ben is basically a founder of Dharma! I just about fell out of my seat when I thought of it!

Beth (Lost for Life)

Nice idea, Beth. Ben did introduce himself to Jack as Benjamin Linus, but then he does get an 'A' in the art of deception doesn't he? What do the rest of you think of the evidence in this transcript?



USING MY INITIATIVE

I think the *Lost* island was selected by Dharma Initiative scientists for its utopian research community because of its unique electromagnetic, atmospheric and (possibly) volcanic properties. The electromagnetic phenomena present on the island has healing properties which were known to the ancient Greeks who came to the island and built a statue (of which only the foot now remains.) This same electromagnetic force also blinds satellites and radar and disrupts compasses making the island virtually invisible (hence Henry's comment, "Not even God could see this island," and Desmond's inability to pilot his boat away from it.) Dharma scientists set up several stations around the island (some in underground caverns possibly created by volcanic activity) and begin conducting various electromagnetic (the Swan), atmospheric (why the weather changes so quickly), psychological (the Pearl), parapsychological (the whispering) and zoological (the polar bears, shark and horse) experiments. They built housing, arranged for power from underwater cables and supplies from regular air delivery.

At some point, there was an "incident" involving the electromagnetic research facility, the Swan. I believe this was an explosion of energy similar to the one that brought down Flight 815 when Desmond was late pushing the button. This

explosion released a deadly virus infecting everyone on the island and killing many of its Dharma staff. Or, the virus could have been released into the atmosphere when there was a mini-eruption from the island's volcano, which was being suppressed by the Swan station, hence the belief that they were saving the world. Those who survived developed a vaccine that represses the virus but is not a cure – therefore they can never leave. They continue to search for a cure for the virus using children, especially infants, as test subjects. At that point several of the island's stations, including the Pearl were abandoned. The Swan is set up with a primitive fail-safe program (two guys pushing a button every 108 minutes) and the remaining staff (the Others) prepared primitive disguises in case of accidental discovery. The castaways arrived in the crash providing the Others with fresh subjects for their primary research goal, a cure to the virus, but they also pique the scientist's curiosity for psychological and parapsychological research (especially Walt, who appears to possess the ability of astral projection). The whispering heard in the jungle is actually an imperfect form of telepathic communication the Others developed in their experiments.

Paul Lombard, via email

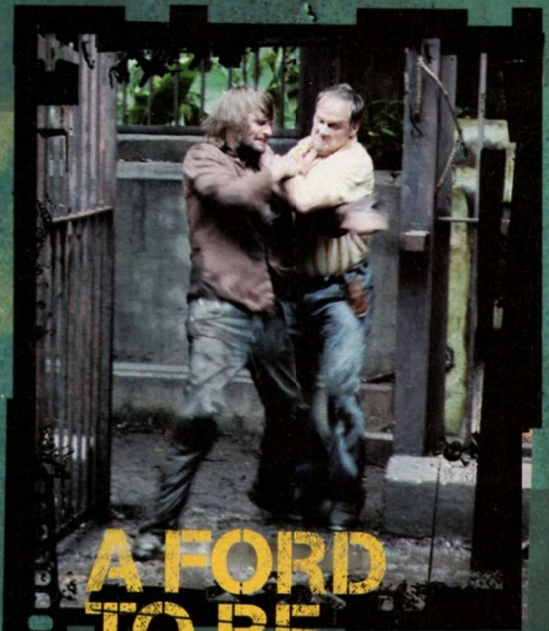
WAX WORKS

The words that jumped out at me in the transcript of the orientation video, which you printed last issue were: meteorology, psychology, parapsychology, zoology, electromagnetism and utopian social ... I came up with ideas as to how these were significant to the island.

The psychology aspect is part of the Hanso Foundation's scientific experiments. They are delving into the minds of the survivors of Flight 815. Parapsychology is coupled with the psychological aspect as a way of studying the paranormal using the survivors thoughts and memories (Jack seeing his dad, and Hurley being revisited by his imaginary friend Dave). Zoology is the polar bear that everyone keeps seeing/getting attacked by.

The electromagnetism refers to the giant magnet thing in the hatch (the thing that dragged the plane down so they could do these experiments) and lastly, the utopian social. This is plainly referring to the Others and their way of life, the fact that a bit at the end is missing could suggest the last bit would make it too obvious! Meteorology is still a mystery but I'm sure that will be expanded on in season three.

Jenny Lippmann, Poynton, England



A FORD TO BE RECKONED WITH

I am a very big fan of *Lost* and my favorite character is Sawyer (Josh Holloway). What's in store for Sawyer in upcoming shows? I really hope he isn't going to be killed off!

Dot Clark, Washington, New England

Keep watching, Dot. There is some sensational Sawyer action coming up...

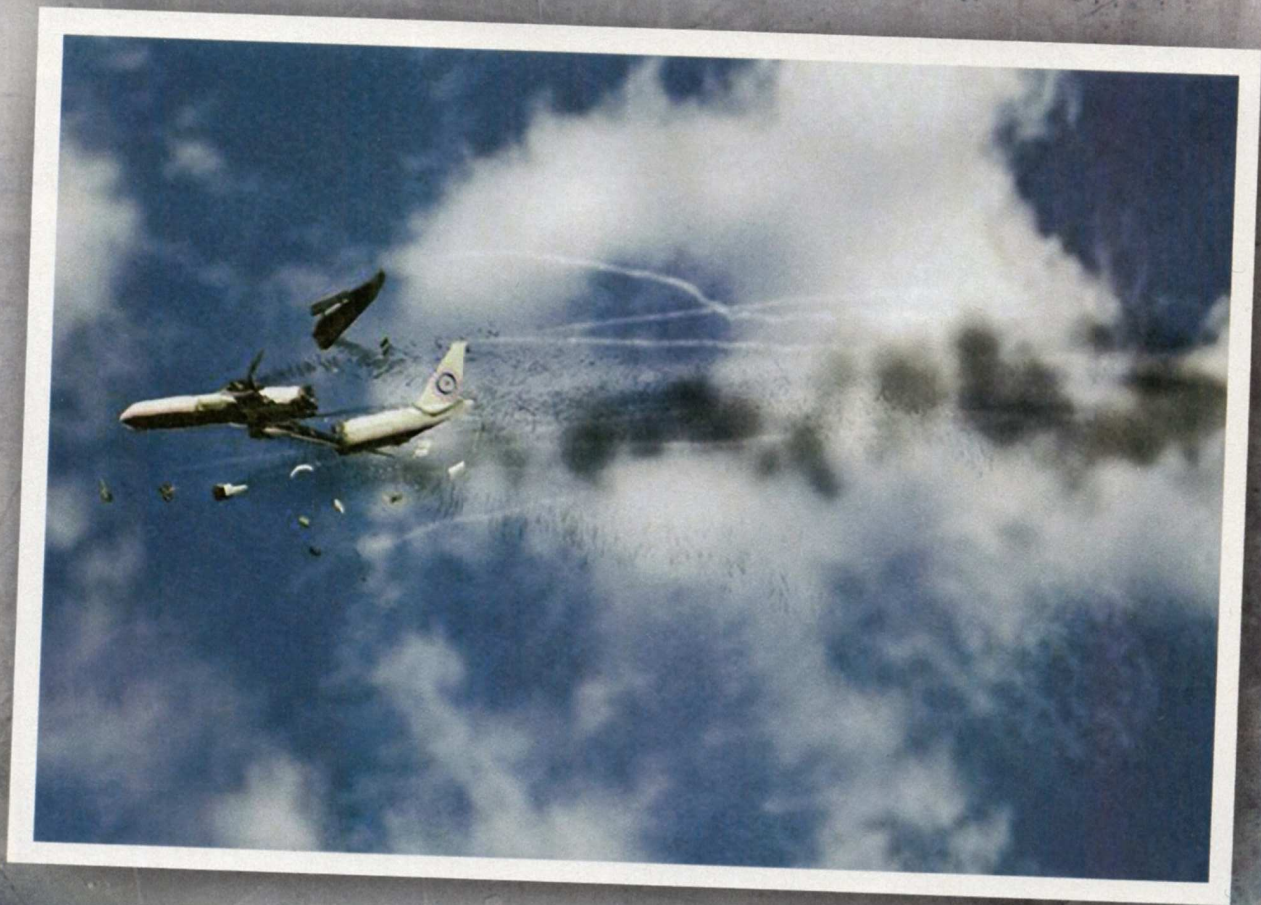


The Oceanic

Flight 815 (SYD - LAX)

THE VIEW FROM 'OTHERVILLE'

Season three's opening sequence managed to leave jaws dislocated and abandoned on the floor, as well as expand the mythology of the show several stages further. With exclusive imagery from *Lost* Visual Effects Supervisor **KEVIN BLANK**, and Visual Effects Coordinator **JAY WORTH**, we take a stop-frame look at the moment we, along with Juliet and the residents of Otherville, witnessed Oceanic Flight 815 separate in the air... **Words: Jay Worth**





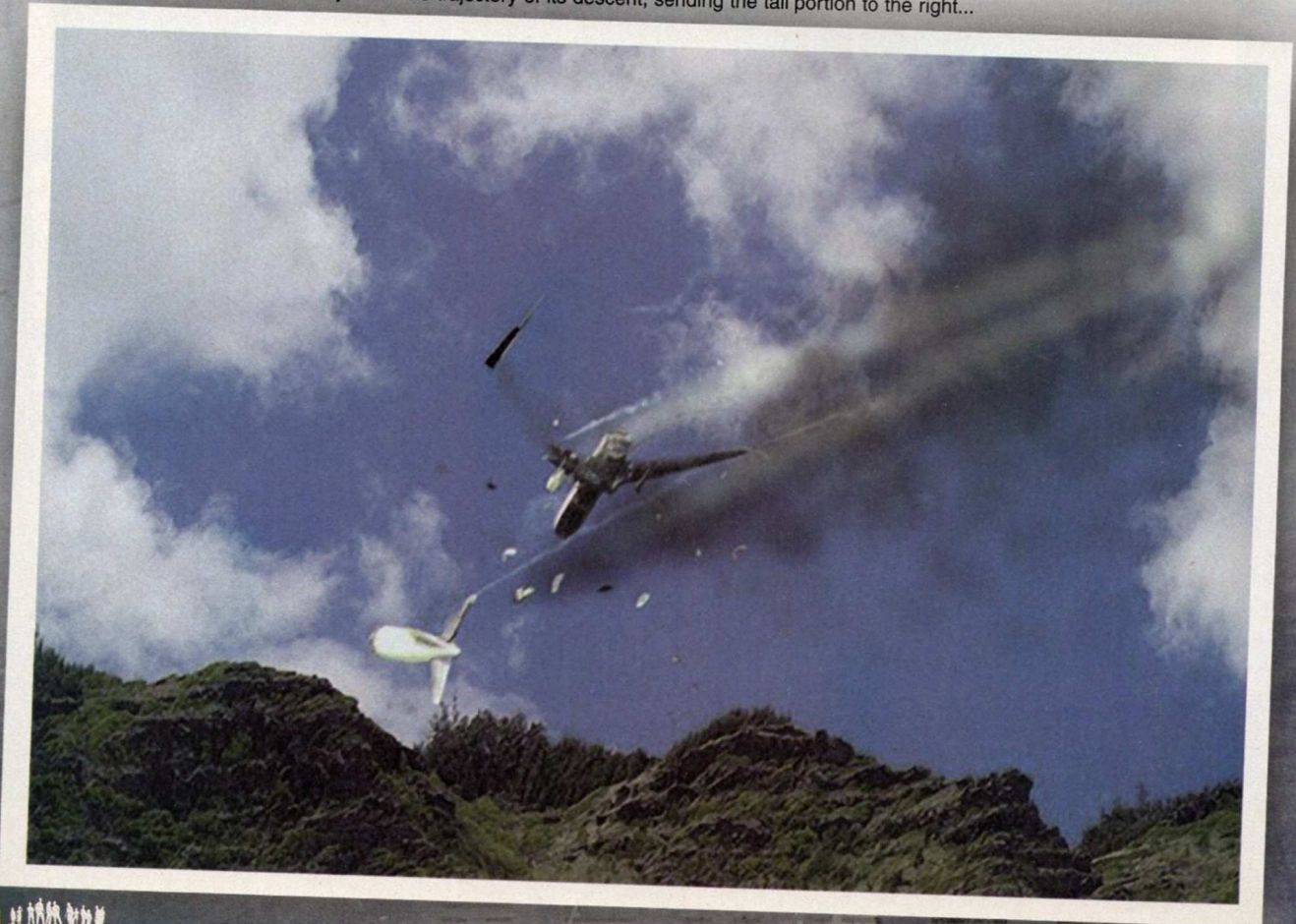
The Oceanic

Flight 815 (SYD - LAX)



This was the first pass. It looked cool, but it was too close to the camera. We wanted it to be far enough away from 'Otherville' for it to be realistic...

As Goodwin runs frame right, to get to the Tailies, we needed the tail section to drift off in that direction too. So after this version, we adjusted the trajectory of its descent, sending the tail portion to the right...



405T



The matte painting was informed by the fact that in *The Other 48 Days* we saw the tail section splash down in a little bay, hence the design of a cove in the matte painting...



By this point we had created the greater separation between the fuselage and tail section that we needed. Also, more debris trails were added. This last version nails it!



HEADS OF THE HYDRA

Two Others. Both alike in dignity, on a fair island, we lay our scene. Ben is in charge, but Juliet seems to be significant to the Hydra station's operations, too. In a world exclusive, actors **MICHAEL EMERSON** and **ELIZABETH MITCHELL** talk openly about their fascinating *Lost* roles...

Words: Tara DiLullo

What's

it like to be two of the most mysterious people on television? Pretty damn good, if you ask the actors that play Others, Juliet and Ben. In season three, Elizabeth Mitchell and Michael Emerson have emerged as the alternate *Lost* power couple, captivating audiences with every action and eyebrow raise. Both inscrutable and quietly terrifying, their characters manage a secret

community in the Pacific with equally strong wills and a guarded sense of purpose. Meanwhile in real life, the actors are also quite happy playing with audience perception and expectation of just who their characters really are. Are they the puppet masters of the island? Maybe they are evil scientists conducting experiments on the crash survivors? Or perhaps, they too are just pawns in the overall mystery of the island and all that happens on it...

BY THE FIRE

If you want answers, don't ask these two. They prefer to be gleefully ignorant of the answers. Mitchell laughs. "The enormity of it is not something I think about. Even when I'm auditioning for things, I'm such a character person. I go right into whom the person is." Emerson agrees adding, "I don't know any more than what is in any script for each episode. I'm guessing as much as the people at home are. But I've played ambiguous characters before in my career. I have a basic idea of how to play the character, but depending on the needs of the episode, we will shoot it different ways so the editors have different tones to play with. I'm grateful for how full my card is. I have a lot of duet scenes that are very still and full of tension and subtext. It's the stuff I like to play anyway. It's like doing a good scene from a play. There are a lot of layers and a lot of stuff to be digested. There is a sense of danger and play around it. It's the quality you get when you do Pinter plays."

Both Emerson and Mitchell came to *Lost* with very diverse and busy careers. A renowned New York City theater actor, Emerson occasionally dipped into TV doing memorable guest roles on shows like *The Practice* and *Law and Order*. But when he got called for *Lost*, it was his wife (Carrie Preston) that pushed him to take the role. "My wife has always been a religious fan of the show, so it was on in our house. She is an actor too and she was very excited when I got the part. So I had seen half of the first season and knew the set up and the vague storyline."

Meanwhile, Mitchell is a Los Angeles native who's been a familiar face on many high profile series, from *E.R.* to *C.S.I.: Crime Scene Investigation*. The road to Juliet was far bumpier as she explains, "It's interesting because I was told they were somewhat interested probably a month before. Then it completely went away and I was like, 'Oh.' But then one of the writers called and she said, "We are writing something now and I think you would be perfect for it." I had even worked with [Jeff Pinkner] before on *The Beast*, so he called my agent and was really interested. So I finally had the *Lost* audition, but then they called and said it was off. I didn't know anything about the role anyway, so it was all like the lottery. Then they called back a few days later and said, "Lost is back on again." I said (confused), "OK." I think I auditioned for three or four days and I had a broken wrist and a broken toe, so I went to the audition in socks and a big, huge cast. For some reason, we all got along well [laughs].

"I got to read the scene where Jack was hanging onto the chain," she remembers of the audition. "They came to me with some notes before we did the scene. It was me and a bunch of women that I know from auditioning with. They are all wonderful, but we were all so different. Honestly, the notes they gave us were so good, they didn't have to lead me in any direction. There had been others that read Juliet before I came in, and they read her as very angry and controlling. I felt, and still feel, very strongly that any person of power walks

pretty softly. My feeling about Juliet is that she has a tremendous amount of power. She isn't going

to muck about strutting her feathers. She is the one who sits there and actually gets things done. I felt like her serenity and ability to watch people made her more dangerous. Now, dangerous for *whom*? We don't know, but I do feel like she is dangerous. So I think the way they wanted it played was the way I wanted to play it. I think that if you have a marriage like that between your actors and your writers, then it can be fun."

While season two left audiences assuming the Others were jungle dwellers, the opening of season three quickly dispelled that notion. Juliet is introduced in a lovely home leading a book club; the wide shot reveals the Others live in suburban bliss, albeit on a rock in the middle of nowhere. Mitchell admits she adored her characters unexpected introduction. "I loved that they get me – this girl next-door, benign-looking person – and you have no idea of what is going on. It looks like something out of a completely different show. You know people were going, 'Is this *Lost*?' " she smiles.

Emerson says the entire sequence blew him away. "I was completely surprised and I had no forewarning that we would see this domestic side to the lives of the Others. It's nice though because it creates a sort of eerie tension, doesn't it? Of course, they live like other people do and they have unexpected resources. They aren't living like Robinson Crusoe. There is an ongoing life, a very mysterious one, that happens right there on the island."

ISLAND LIFE

ELIZABETH MITCHELL on relocating to Hawaii...

"We moved the whole family out here – my husband and my little baby – in three days. It was really crazy. I got the role on a Friday and knew I had to move by Wednesday! I am an internet person, so I was already surfing [for

homes] by my first audition because I figured, 'What's the harm?' I can actually see what's there and if it does happen, I'll be prepared. If it doesn't, I will have gotten to know Hawaii better [laughs]!"





LOST

OTHER CHARACTERS

Desmond and Hurley are very intriguing, explains ELIZABETH MITCHELL...

"I read the [forthcoming] Desmond episode and it was awesome. I think his character is so much fun. I just read some Hurley stuff that is intriguing. Those are the two characters I really like. I already got to see Kate and Sawyer get together. As a fan before I got on the show, I was like, 'Yee-har!' I thought their characters were so beautifully played by both of them. How can you not like both of them? I think their characters' getting together was pretty gorgeous. Now we have to see what happens next."

"I FELT, AND STILL FEEL, VERY STRONGLY THAT ANY PERSON OF POWER WALKS PRETTY SOFTLY. MY FEELING ABOUT JULIET IS THAT SHE HAS A TREMENDOUS AMOUNT OF POWER."

- ELIZABETH MITCHELL

Mitchell continues, "It's interesting to think they have their own little utopian society and they were living in it. But at the same time, if they had formed a perfect society, why are they so trained? Why are they so good at what they do? Why do Juliet and Ben have a crazy ability to defend themselves? How did that happen? Why are they so well armed? What are they armed *against*? For me there are a million more questions involved with their not-so-utopian utopia."

While Mitchell has been in plenty of series and films, joining a huge hit like *Lost* is understandably daunting for anyone. But she reveals that her co-star made the transition seamless. "I would have been more afraid or nervous if I hadn't enjoyed working with Matthew [Fox] so much. From the minute I met him, we didn't waste time on small talk, which I have

BY THE FIRE

to be honest with you, I prefer when working with other people. We just went right in and did it and he's so giving and so passionate as an actor. It was magic for me and so much fun from the beginning. The first stuff I did was with Ben when we saw the plane [crash] and they shot a lot of it in sequence. A lot of the Hydra stuff was done in order too."

The first six episodes of the season found Jack and Juliet almost exclusively playing a game of wills and trust in the depths of the Hydra. Mitchell made short work of standing up to the imposing presence of Jack and she says it was all about the game of power. "I started with my feelings about power and how she handles it," the actress explains. "The physicality of her, I was fascinated by, and the fact that she is very good with her body and defense. Who is the kind of person that would be that good at it? How does she have the wherewithal to be so still and commit these interesting acts?"

Their conversations over time even dip into a surprising chemistry that Mitchell thinks is a surprise for Juliet to feel. "As far as Jack, I've always felt strongly that she had no idea she would be drawn to him. I think he is part of another game



"THERE ARE A LOT OF LAYERS AND A LOT OF STUFF TO BE DIGESTED [ON *LOST*]. THERE IS A SENSE OF DANGER AND PLAY AROUND IT. IT'S THE QUALITY YOU GET WHEN YOU DO [HAROLD] PINTER PLAYS."

- MICHAEL EMERSON

BALANCING ACT

ELIZABETH MITCHELL and MICHAEL EMERSON on juggling family life and the Hydra...

"I just had a baby and I did *The Santa Clause 3* and then did another pilot and now *Lost*," explains Mitchell. "I thought it would be a situation where I would be twiddling my thumbs but they have been working us pretty regularly. The storyline has been intriguing so it continues to be three or four days a week. It's winning the lottery, this show. If you have a family, it's fantastic. Every time I go to work, I get incredible stuff to do and then I go home to my beautiful baby and I get to see him more than I would working as a lead on another show. It's great to get to do the level of work that I get to do and also have a life."

"They keep me so busy here, there is no opportunity to do any other work," laughs Emerson. "I've been so busy that I have to live here. It's a very pretty place and I love the work. I work with such wonderful people and I have good material to play with. It's a little far from home for my taste. I miss loved ones and friends. It's hard for my wife and I. She's a busy actor and she can't sit still in [Hawaii], so she parked herself in Los Angeles and we shuttle back and forth as much as we can. We try to figure it out as well as we can."



plan for her, either one she was given or one that she came up with herself. I think it's really fun for people to discover things on camera, and that she actually likes him. You didn't think she would like him and all of a sudden she can't help herself – she just likes him and that's really fun."

Yet Jack is still torn about his feelings for Kate. And as for Juliet, can a relationship ever work when the start is so bad and trust is never there? "It's amazing being drawn to people, because I don't know that we are always drawn to the people that we wish we were," Mitchell says with a sigh. "I think that really holds true for them. I do know that Juliet is extraordinarily drawn to him. If she and Jack would get together, they would be an incredible couple. They could accomplish so much because they both have such strength. But as far as who would have the upper hand..." Mitchell breaks into laughter and continues, "When you even think about going to a romantic place, what a tumultuous situation that would be. You can't imagine that they would be docile with each other in any way because they would keep going at each other. One person always has to be the top dog. It could work brilliantly. They could be each other's loves of their lives. They are both so brilliant and so good at what they do, and in a way so socially inept. They are both great leaders but they aren't that great at expressing themselves. They aren't good about their feelings or emotions. They are so backward in some areas and so forward in others, but if they could make it work, it would be amazing. It's like ramming puzzle pieces together and there's only the smallest possibility that the right fit is going to happen."

As for Emerson, after a season playing 'Henry,' lying and pressing the emotional buttons of the crash survivors, the actor says he's stayed the course in his portrayal, despite being back on his character's turf. "I still tend to play [Ben] just as I always have done, which is a man under siege and a man with a mission. A battle weary leader is what he is and continues to be. I like the tension

between that and the sort of ordinary conventions of their lives: cooking and book clubs, child rearing and home repair. Suddenly, those simple things take on a new edge or mystery."

And just what is up between Juliet and Ben? From the teaser in *A Tale of Two Cities*, it's quickly established that the pair are on the outs with one another. Their subsequent exchanges crackle with simmering emotions and unsaid history. Coming from the fan-described 'king of cool,' Emerson says he's thrilled to have her as a sparring partner. "She plays it so well. She's found a way to be terrifying in a really cool way. She's absolutely calm about things and nothing much fazes her. Mitchell is equally complimentary, offering, "The Ben character is so fantastic – his complete and utter sincerity that he is absolutely one of the good guys – I love that about him. I think it so breathtaking and it makes him so fun to watch. I believe he created that whole world by the way he played it."

Perhaps there is a failed romance between them? Neither actor knows but they see that possibility informing their current dynamic. "My feeling has always been that she at one time thought of him with such high, high regard and that somehow he fell and we don't know how or why," Mitchell ponders. "As far as their dynamic goes, I admire Michael. I think he is a really talented actor and I love the way he plays Ben. So it's not a problem for me to guess that Juliet, at one time, thought the world of him, but for some reason that has gone away. Whether it was a mentor type situation or romantic, I don't know. It's definitely going through my mind. I don't see it as just, 'I don't like him or I do like him.' It's a very complicated relationship." Emerson theorizes, "I don't know if she's ever cared for Ben, but he's been attracted to her and maybe had fantasies of what it would be like to spend his life with her. But apparently, that's not going to work out. It's a sad development for Ben. I think our sympathies are being yanked around a little bit. We think of Ben as the mastermind of evil, but there are



people that get their shots in on him too. It was chilling in the scene where [Juliet] was talking to Jack, but on the video monitor it was a different story. I think seeing Ben on the operating table is taking him to place we haven't seen him in before. When they were putting him out with the anesthesia and he's looking around for his daughter [Alex] and she's not there. That's a sad moment in a man's life right there."

A leader in jeopardy has been the path for Ben this season, with his community upset with him and Juliet obviously willing to turn on him with Jack's support. But is all the hostility deserved? Emerson isn't sure. "It seems like Ben has a number of agendas at play at once. One of them is purely a matter of self-preservation. He has a medical problem and only Jack can help solve that problem. Why he has to go in such a roundabout way to try and corner Jack rather than just saying, 'Look buddy, I need your help,' has more to do with their upbringing and their larger secret agenda that we don't know yet. Maybe the Others are scientists brought up by scientists and the only way they know how to relate to other people is to put them in experimental situations. I don't know. But apart from his own health issues, there is a war. Whatever the war is that they are fighting, he is also somehow furthering that agenda. Politically, I think he is trying to keep himself in power. Juliet can't be counted on. His daughter can't be counted on. He has soldiers that are hot heads and ones that are incompetent. If his body isn't going to do him in, then other people are going to do him in and we still don't know who the enemy is!"

"HEY, BEN!"

Fans are calling out to him a lot these days, explains MICHAEL EMERSON...

"I get stopped a good deal more on the street now. It surprises me because I think I'm invisible when I have my eyeglasses on and no bruising, but people still find me out. The power of TV is a little frightening in a way. It occurs to me that more people will see me in one episode of *Lost* than all the audiences that I will ever play to in the theater combined. It's sort of alarming and makes you think, 'I hope that role is a good one!'"

"[IN MY FIRST EPISODE] I LOVE THAT THEY GET ME - THIS GIRL NEXT-DOOR, BENIGN-LOOKING PERSON - AND YOU HAVE NO IDEA OF WHAT IS GOING ON. IT LOOKS LIKE SOMETHING OUT OF A COMPLETELY DIFFERENT SHOW. YOU KNOW PEOPLE WERE GOING, 'IS THIS LOST?'"
 - ELIZABETH MITCHELL

With flashbacks being a core ingredient in getting to really know the characters true motivations, Juliet gets to shine in the episode *Not in Portland*. As always, the surprises are plentiful in discovering where Juliet came from before she landed with the Others. "I was really thrilled to find out who she was before because there is such a huge difference with who she is now," Mitchell says. "We get a greater idea that something insanely huge happened to her. It's also nice to see her intellect. She's not just an intelligent woman, she's a borderline genius. That was fun for me. Also just how victimized she was in her life. I have a baby now and I would rather put my baby down with a dog that is medium difficult rather than a dog that is very, very meek. The meek dogs are the scariest dogs that bite. People are the same way. I think if you are quiet and still, there is something underneath that they are not expressing and it will be expressed somehow. The difference in her before, when she was younger, and now, is too dynamic."

For his part, Emerson is anxiously awaiting his first flashback, but he doesn't expect it soon. "It will be an earth-shattering episode. If we take Ben's word, Ben has been raised on the island. He has never been anywhere else, so to tell that back-story and pre-crash island life, that would be very interesting. And the island would have to reveal a whole lot. What's been going on this island for all those years? It will open some things up. I think it's really interesting that Ben can't or won't leave the island. There's something in that. It's plain now they have contact with the outside world for supplies and information. They seem to have computers and loads of transport. But somehow they have chosen or are required to not leave and I'm not quite sure what that's all about."

As the season progresses, the actors are just as excited as the audience to discover their

character's path to the finale. Mitchell is curious to find out if Juliet is really sincere with Jack or if he is just part of her game. "My feeling has always been that bad guys always think they are good guys. Even in my life, when I have been wrong, until I actually admit it, I am completely positive that I am right. It's all perspective. As far as Juliet goes, she has an endgame in sight and she feels very strongly that her actions are right. I don't think she would ask Jack to do what she asked him to do unless she had a very good reason. I think it will become clear, but it may be that her reasons are flawed and she is wrong, or maybe her reasons are honorable. She may actually be a good guy fighting the good fight. It's really interesting to see what she makes of it. She seems to like having power so it will be interesting to see if Jack tries to take that away from her."

Emerson is just happy to get very human elements to Ben's life this year. "I think it's a funny note now that we know that Ben is a father and has a rebellious teenager just like everybody else does," he chuckles. "What with the medical crisis and his rebellious daughter and his thwarted love, I think we kind of feel for Ben." There's that emerging vulnerability to Ben that Emerson is grateful to have too. "I thought it was interesting when he revealed himself to Jack as being sick and he asked Jack if he believed in God. I thought it revealed him to have a philosophical streak in him. I think he's always been philosophical and he's a great reader, but once again, it's a vulnerable note."

With all his woes, it's going to be a bumpy rest of the season for Ben. "I think it weighs on him. They've gone into new territory here and new tactics and they aren't improving as they go. I think not everyone is in agreement about what they are doing. We are beginning



"WE THINK OF BEN AS THE MASTERMIND OF EVIL, BUT THERE ARE PEOPLE THAT GET THEIR SHOTS IN ON HIM TOO. IT WAS CHILLING IN THE SCENE WHERE [JULIET] WAS TALKING TO JACK, BUT ON THE VIDEO MONITOR IT WAS A DIFFERENT STORY."
 - MICHAEL EMERSON

to see the frayed edges and the cracks in the Others' game plan. It's a really dangerous time because ambitious people may want to step in and fill that space. There is a lot of very intense back-story stuff coming up." With a smile, Emerson offers his own wishes. "I just hope they keep writing it the way they have been writing it. It's always surprising and it always educates me about what they think of the character. Just when I think they think he is a heroic and vulnerable guy, they make me do something so nasty. Then when I think how much more villainy can I play, they give me a teenage daughter. I'll be interested to see how they mix those threads together and keep the tension." 🔥



DEAR DIARY

"I THOUGHT,
'THIS BIRD
IS FROM
A COMPLETELY
OTHER LEVEL
OF EXISTENCE..."

"BECAUSE WE WORK OUTDOORS SO MUCH ON LOCATION, THERE ARE SOME MOMENTS THAT ARE JUST AWE-INSPIRING. IN THAT FOURTH EPISODE [EVERY MAN FOR HIMSELF], WHERE I TAKE SAWYER UP ON THE CLIFF TO LOOK OUT ACROSS THE WATER, WE WERE UP HIGH ON A CLIFF AT A PLACE CALLED MAKAPUU. IT WAS A HAIR-RAISING DROP TO THE WATER BELOW AND WE WERE RIGHT ON THE EDGE OF IT. THE WIND WAS BLOWING LIKE CRAZY. YOU LOOK AROUND AT THE RAW BEAUTY AND MAJESTY OF YOUR SURROUNDINGS AND IT RECONTEXTUALIZES YOUR WORK. MAKING TV PROGRAMS DOESN'T SEEM QUITE SUCH A HUGE AFFAIR WHEN YOU ARE STANDING ON A CLIFF LIKE THAT. PLUS, THE TEXT WAS REALLY GOOD. IT WAS A PHILOSOPHICAL SCENE AND THERE WERE QUOTES FROM STEINBECK. THERE WAS WEARINESS AND SADNESS FOR BOTH OF US. WE ARE OUT THERE ON THAT CLIFF AND THEN A HUGE FRIGATE BIRD SOARED BY ON THE UPDRAFT. IT NEVER EVEN FLAPPED ITS WINGS. IT WAS THIS GIANT, PRIMORDIAL CREATURE FLYING BY AND I THOUGHT, 'THIS BIRD IS UNIMPRESSED WITH THE WORLD OF HOLLYWOOD. THIS BIRD IS FROM A COMPLETELY OTHER LEVEL OF EXISTENCE, ONE FAR DEEPER AND MORE PROFOUND THAN OUR WORK HERE WITH THE CAMERAS.' THERE WAS A GLAMOR ABOUT IT TOO. WE WERE ALL SUNBURNED AND WIND BURNED AND BEATEN AND BRUISED, BUT IT FELT LIKE THIS IS WHAT IT'S LIKE TO MAKE A MOVIE IN A WILD LOCATION LIKE THE OLD MOVIES. IT WAS A VERY INTERESTING DAY."

(SPECIAL THANKS TO MICHAEL EMERSON, WHO WAS SPEAKING WITH TARA DILULLO)

NO PLACE LIKE HOME

When was 'Otherville' created? Is it part of the Hanso Foundation? How long has Juliet been living on the island? All these questions remain a mystery for now, but we can take a closer look at the original concept art for Juliet's abode and a main street of their town, complete with notes by Production Designer **ZACK GROBLER...**

Words: Tara DiLullo
Art: Scott Cobb & Zack Grobler



"THE VILLAGE HAD NO ROADS, NO TELEPHONE OR ELECTRIC POLES TO EXPLAIN HOW THE OTHERS COULD LIVE IN THEIR LITTLE UTOPIAN COMMUNITY. INITIALLY I SCOUTED FOR STREETS AND CUL-DE-SACS WITH THE LOCATIONS MANAGER JIM TRIPLETT, AND THEN WE STARTED TALKING ABOUT HOW THEY WOULD LIVE ON AN ISLAND WITHOUT

VEHICLES, ETC. THAT'S WHEN WE REALIZED WE SHOULD LOOK FOR CAMPING GROUNDS WHERE WE COULD CREATE A WORLD WITHOUT ALL THE SPOILS OF MODERNIZATION. THE VILLAGE OF THE OTHERS WAS A MAPLEAF OF A CAMP ON THE NORTH SHORE OF OAHU. WE PAINTED THE HOUSES, ADDED PORCHES AND DETAILS, AND EVEN AN EXTRA STOREY TO

BEN'S HOUSE. TO MAKE THE CAMP LOOK IDYLIC, WE WATERED THE LAWN FOR WEEKS BEFORE SHOOTING, AND EVEN PAINTED SOME DRY PATCHES WITH ENVIRONMENTALLY FRIENDLY GREEN DYE!"

(SPECIAL THANKS TO ZACK GROBLER WHO WAS TALKING TO TARA DILULLO)

LOST

Ep. 301
Season 2

INT. SUBURBAN HOUSE

"JULIET'S HOUSE"

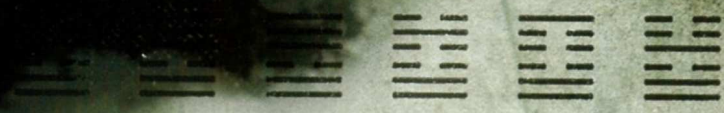
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THE OTHERS



SHOOT TO THRILL

In the first of three *Others* sections in this 100-page issue, we welcome the man who has helmed some of the show's most exhilarating episodes, including the first season's *All The Best Cowboys Have Daddy Issues*, and more recently, the action-packed *Further Instructions*. Ladies and gentlemen, we give you *Lost* Director/Supervising Producer **STEPHEN WILLIAMS**...

Words: Bryan Cairns

"I AM ARGUABLY THE BIGGEST FAN OF THE SHOW... I READ EVERY SCRIPT WHETHER I AM DIRECTING IT OR NOT... AND READ THEM BREATHLESSLY AS I TURN EVERY PAGE."

What led to you to the land of the *Lost*?

I became involved because I had worked with Damon Lindelof, one of the co-creators – when he was a writer on *Crossing Jordan*. I was a director on that show. We worked together two or three seasons so when Damon started *Lost*, I saw it, loved it, and really wanted to be a part of everything. I started directing in season one of *Lost*.

What initially grabbed you about *Lost*?

Pretty much everything. The casting was spectacular and the way in which the narrative unfolded, it drew you in and posed questions like the notion of faith, destiny, and free will. It inspired a sense of mystery and wonder about the miraculous things that happen in all our lives. It is one of the best pieces of television in the last 20 years.

Crossing Jordan and *Lost* are two entirely different beasts. How did your former gig prepare you for the island?

As a director, pretty much every time you step up to bat, you learn something, whether it is in terms of working with actors, choreographing scenes, or helping to refine the script. There is a multiplicity of tasks that you get better at the more you practice. So while *Crossing Jordan* doesn't have an immediately apparent visual comparison to *Lost*, it was a good learning venue.

Schedules and scripts always seem to be in flux. How important is flexibility on this series?

In the telling of any story, there are things that arise that you would do well to take advantage of. At the same time, there are pitfalls you want to avoid. We shoot in the jungle where it can rain at any time – you can begin a scene where it is sunny, and suddenly it becomes cloudy. There are any number of logistic issues that you have to remain in a constant state of awareness and sensitivity to so you can adjust.

So has every episode you directed turned out exactly how you envisioned it?

Um, no [laughs]! They all take on a life of their own at some point. There is some kind of alchemical process that happens between the writing of the script, the actors inhabiting the roles, and each director's take on the material. Out of that process emerges an entity which hopefully honors the efforts of the writers, the actors, and the series as a whole, but is arguably something slightly different than what was initially envisioned by each of those separate efforts. It is totally a collaborative effort.

What do you recall about your introduction to *Lost*, directing season one's *All The Best Cowboys Have Daddy Issues*?

That was the episode I truly became infected by the show. Just being here in Hawaii, working with Matthew Fox – who is a gifted actor – the hanging of Charlie and ultimately his revival by Kate and Jack, the whole thing was a dream for me as a director. The material we started with was awesome, the actors were incredibly committed and dedicated, and the locations were fresh and unique. I was pretty happy with how it turned out and the experience was a joy from top to bottom.

Your follow up was *Do No Harm*. How emotionally charged was it doing Ian Somerhalder's death scene?

It was really emotional. To some extent, we are all sequestered in Hawaii – which is an awesome place to be living and working. But because we are so removed from the familiar touchstones in our lives, we become a tightly knit, close group. Ian's departure was emotional in terms of everything happening in front of the camera as well as off camera. It had its obvious emotional weight. In the last scene, we were consumed by the work at hand but it was weird what was going to then happen in real life. Boone was to die on the show and essentially Ian was going to be removed from our lives. Everyone felt that, cast and crew alike.

There are plenty of worldly locations in the flashbacks but in *One of Them*, you visited Iraq. Was it hard to pull that off in Hawaii?

We have an amazing production design team, and an amazing locations department. Off the top of my head, we've done: Buffalo, Texas; London, England; Sydney, Australia; with the Opera House, South Korea, and now Iraq. Iraq was a combination of production design, location, and visual effects – that was a visual effects heavy show. The combined efforts of those departments manage to create credible environments you wouldn't imagine we'd be able to do in Hawaii. In this case, our locations department essentially found an abandoned military installation that we then retooled and refashioned for our own needs.

Three Minutes set up a lot of elements for the season two finale and was ambitious with all the terrain sequences. What were your reactions to the script?

I loved it. The notion was to keep Michael and Walt separate for almost the entirety of the season and Michael – as any father would do – spent the entire time trying to figure out how to reconnect with his son. There was a huge amount of pent up anticipation, so my reaction was, "Wow!" You have to understand that I am arguably the hugest fan of the show – I read every script whether I am directing it or not. I read every version or draft of the script, and read them breathlessly as I turn every page. The notion of this father and son reuniting after being kept apart is awesome, so my reaction was unbridled excitement, followed shortly by terror at not wanting to screw it up. Harold is a genius actor and arguably one of the nicest people on the planet.

You've directed three episodes so far of season three. How do you rate the year at this stage?

The way to best experience *Lost* is to think of it not unlike *Harry Potter* in a weird way – and I don't mean literally in terms of content. I mean that it is novelistic. Each season is a novel composed of 22 chapters, and while each novel is part of the same ongoing tale, every novel has its own specific flavor – in the same way that *Harry Potter and The Prisoner of Azkaban* was different than the first book. So each *Lost* season has its own specific tonal quality and characteristics each as valid as the one that preceded it. Season three is a worthy successor to the previous seasons.

Were you happy to be out of the confines of the hatch?

Yeah. The hatch served its narrative purpose and that came to a logistical conclusion – not because it was a drag, but because it was the next evolution of this macroscopic tale. The hatch was visually claustrophobic, but that claustrophobia informed the 'pressure cooker' nature of the relationships being set up. If you think of Sayid's capture of Henry Gale, the claustrophobia of Sayid's initial interrogation in the armory and hatch was well served by that set, and would have felt different out in the open.

This new season has been already shaken the audience all over the place. Have any episodes or sequences proven particularly challenging?

In the Locke episode, *Further Instructions*, the 'vision quest' scene in the airport was really challenging – trying to find a visual grammar for that kind of subjective experience after Locke consumed his self-made hallucinogenic paste. Then to try and create Portland, Oregon – which is where Locke's back-story takes place – in Hawaii, was tough. For Sawyer's back-story in *Every Man For Himself*, we shot that in an actual working prison. That is a challenge for all the obvious security issues. I was really pleased the way that episode turned out, but filming a rabbit that is supposed to die on screen is not the easiest of directorial tasks. It is pretty intimidating on the page in terms of trying to figure out how to realize that in a credible way without killing an actual rabbit.



PACE AGAINST TIME

Before Boone's tragic demise, it seemed Charlie would be the first to fall victim to the mysterious island. Director STEPHEN WILLIAMS recalls convincing viewers of the British rocker's assumed death at the hands of Ethan...

"To a large extent, *All the Best Cowboys Have Daddy Issues* was attempting to deal with issues surrounding the magic of the island and the way in which it merged with Jack's faith. The idea was that Charlie, for all intents and purposes, was potentially dead. In my interpretation, it is Jack's faith and his refusal to accept Charlie has died, coupled with the intrinsic inherent magic of the island that brings him back to life. You just try to describe the way that needs to unfold. The actors are so perceptive and dialed into the material, that once you explain the shape of the scene, they pretty well take it from there and you attempt to record it on film. From my perspective, a similar but separate notion informed a scene in James Cameron's *The Abyss*, where Mary Elizabeth Mastrantonio is revived by Ed Harris' character. I had always been a huge fan of that movie and that scene."

"IN FURTHER INSTRUCTIONS' SCENE IN THE AIRPORT, IT WAS REALLY CHALLENGING TO FIND A VISUAL GRAMMAR FOR THAT KIND OF SUBJECTIVE EXPERIENCE, AFTER LOCKE HAS CONSUMED THAT HALLUCINOGENIC PASTE HE CONCOCTED."

Are you prepping for your next episode yet?

Yes, it's episode 11 and I can tell you absolutely nothing [laughs]. Oh, I can tell you it is a Sayid flashback episode.

Some of your helmed episodes have been about Jack or Locke. Is there a character you are acting to tackle?

I'd definitely like to do a Kate, Charlie, and especial a Hurley episode.

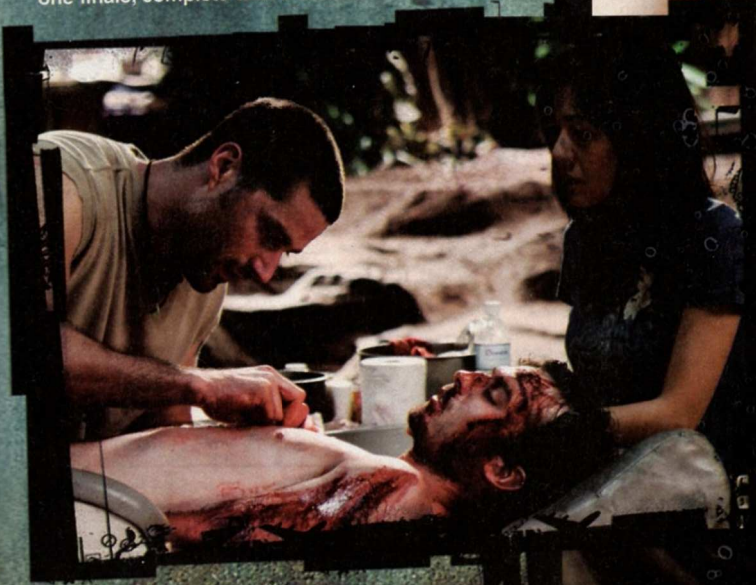
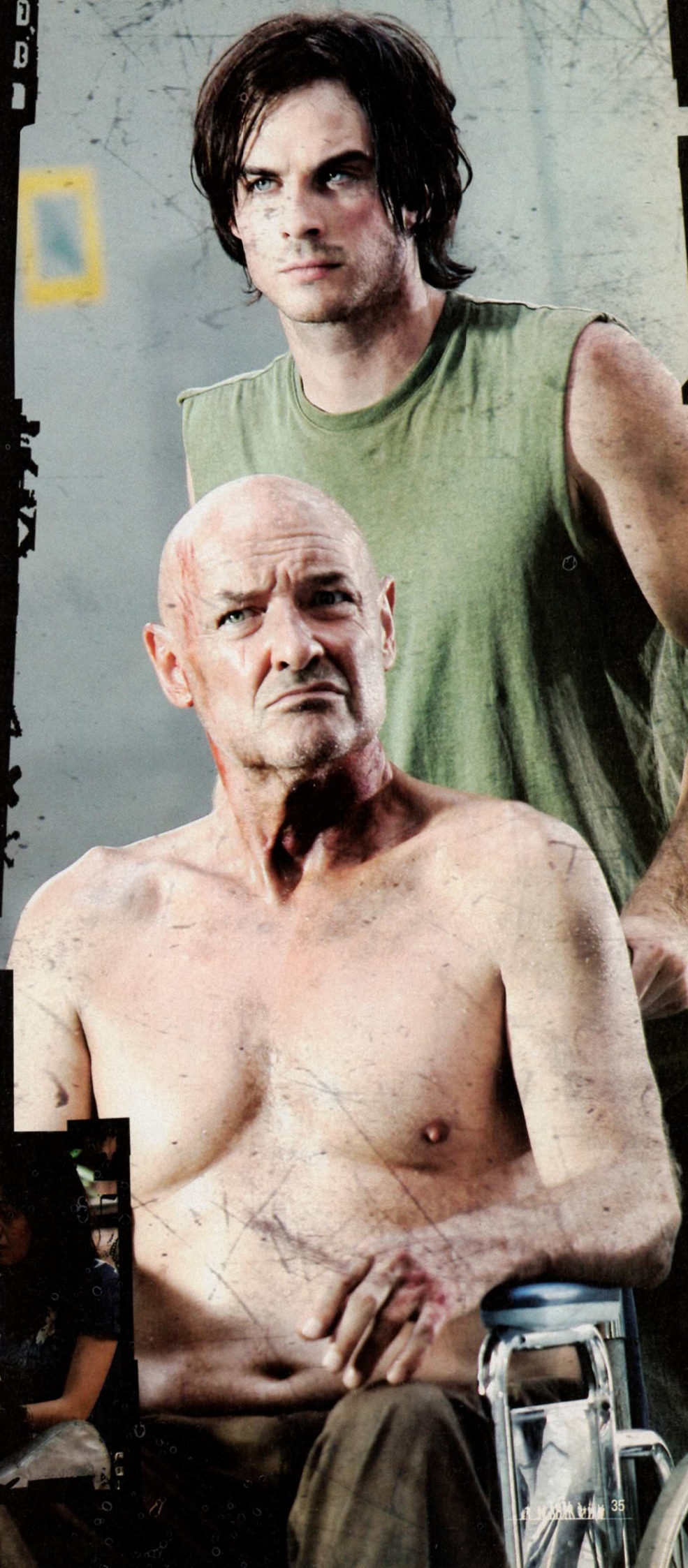
With such a strong cast, how much input do they have when filming?

That question brings forth that whole idea of collaboration. This is the dream gig of all gigs. Our cast is fascinating. They all have individual approaches to the craft of acting. They are really smart and clever so what that means is, wise and secure directors avail themselves to all the input and intuition to the essaying of the characters.

So far, what has been the most rewarding aspect about working on *Lost*?

I will say one of the cool things is the overall level of proficiency of the work and the collaboration with everybody. The writing is some of the best in the history of TV and as bombastic a statement as that may sound, I think it will hold up to scrutiny. Executive Producer Jack Bender and I work really closely together and that relationship has grown and developed. My relationship with the actors and the island itself – I cannot say enough good things about Hawaii. It is inconceivable to me that this series could have ever been put together without the input of Hawaii itself. In a weird way, Hawaii is not entirely dissimilar from our fictitious island. There are some amazing natural phenomena that occur here that inform the shooting of the episodes and works its way into the DNA of the show. The whole experience has been extremely gratifying. △

From p66, we take a look the filming of the Stephen Williams' helmed raft sequences from the season one finale, complete with a Director's Commentary...



UNCAGED AND UNTAMED

Not only are Kate and Sawyer out in the open, so is their love for one another. With season three exploding back onto our screens, EVANGELINE LILLY and JOSH HOLLOWAY talk exclusively about their intense time by the Hydra station, and the direction *Lost* is heading in....

Words: Tara DiLullo

From the moment they first laid eyes on one another in the wreckage of Flight 815, there's been a slowly building passion burning between Kate Austen and James 'Sawyer' Ford.

Both damaged souls with shady pasts, they are fiercely independent even in the wilds of their new home in the jungle. Despite being stranded in the middle of the Pacific, they hold fast to their adopted armor, keeping their distance from those who reach out to them. Yet their metaphorical fences don't apply to one another, as they've connected in a smoldering dance, testing one another's comfort zones while revealing small increments of their true selves. Be it a sexy kiss by a tree, or Sawyer's nickname for Kate of "Freckles," this pair

of kindred souls have been captivating one another and *Lost* audiences since the show began.

While there may be many fans that were hoping for Kate and Jack to finally admit their feelings for each other, that wasn't the story that unfolded in the first third of season three. While the three were held by the Others, it was Kate and Sawyer – stuck in their cages across from one another – that bonded over exhausting manual labor and fear, as their imminent death loomed over them. Terrified for one another, and emotionally and physically broken, the pair finally succumbed to their feelings and gave into their mutual passion. It's been a long time coming for actors Evangeline Lilly and Josh Holloway. The duo have worked alongside one another for two

and a half years now, both maturing in their craft as they've been able to evolve their characters together.

Season three has already provided Lilly and Holloway with plenty of surprises and challenges. Left uncertain of where this year would take them at the end of season two, Lilly says she was immediately relieved upon returning to work. "When I first started reading the scripts, I was really, really excited because I had told [*Lost Magazine*] that between seasons one and two, I had hoped and expected to see stronger sides of Kate come out and it hadn't happened. But this season, the ultimate happened where they actually did go exactly where I was hoping they would go." For Holloway, Sawyer's predicament brought to mind some *deja vu*. "If you notice, there were some similarities between where Sawyer was emotionally





in the beginning of season two and where he was emotionally in the opening of season three," Holloway explains. "Sawyer, Michael and Jin thought they were actually captured by the Others, before they found out later that Eko, Ana Lucia and that whole gang were actually survivors from the plane as well. In the season three opening, Jack, Kate and Sawyer are in captivity by the actual Others. Since we ended season two on a cliffhanger with the three of them being captured, I wasn't as surprised as I was excited when I found us in the Others' camp. I thought the writers did an amazing job in how they introduced the Others. There were just so many questions about them and to start finding bits and pieces of answers was extremely exciting."

The captivity storyline also allowed the actors to explore the deepest issues that plague both

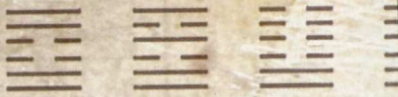
Kate and Sawyer – their rabid fear of exposing their vulnerable sides to the world. Instead of hinting at their issues, as touched upon in their flashbacks, the cages allowed the writers and the actors to jump right into the emotional fray. "The very first episode, Kate was separated from the boys, so to speak, and she was left to her own devices," Lilly explains about her scenes in

"I CALLED UP DAMON [LINDELOF] AND SAID, 'HOW BRILLIANT ARE YOU? YOU HAVE PUT [KATE AND SAWYER] INTO A SITUATION THAT IS THEIR WORST NIGHTMARE. MORE THAN ANYTHING IN THE WORLD, THEY ARE AFRAID TO BE CAGED.'" - EVANGELINE LILLY

A Tale of Two Cities. "Looking Ben directly in the eyes and facing down what is a 'creepy monster,' so to speak. Ben is depicted in a way that is really quite terrifying – even for the men that are larger than him and more imposing than him physically. Ben has such a psychological presence so I really wanted to play those moments where she was obviously frightened and vulnerable. However, despite those weaknesses and fears, she was able to rise up, look him in the eye and face him head on. I think it was a defining moment at the beginning of the season that would reflect who she was going to be and how she was going to behave over the next few episodes, until we see them leave the cages. I think [the writers] wrote Kate in such a beautiful way. She has continued to be more and more vulnerable, and reveal more and more of herself, but she's returned to her strength. I think that is true healing when you don't have to become weak, but you are willing to become vulnerable."

Holloway agrees about what their predicament forced Sawyer to face about himself. "Finding yourself in a cage is never a good thing. As a con man, Sawyer spent a lot of his adult life trying to either not get sent to prison or get out of prison. Now that he's survived a plane crash and is living out in the middle of the ocean, somehow he's still found himself caged. And unfortunately for him, he's caged by some really disturbing strangers – not law-abiding policemen. So, when the season started, Sawyer was definitely in a very vulnerable situation, both physically and emotionally. I actually feel that it was time for Sawyer to expose that side of himself."





Surprisingly, one of the tools the writers used to shed the emotional layers for Kate was putting her in a frilly dress. Lilly laughs and offers, "Yeah, it's funny because they have been trying to get Kate in a dress for a really long time. I have perpetually fought the issue because my creative standpoint is that I am the 'defender of this character.' She is my responsibility and I have said, 'I cannot make sense creatively of Kate choosing to wear a dress. Yet, the producers have wanted to put her in one in the flashbacks. Finally they found a way that creatively, it made complete sense to put Kate in a dress and for the first time ever, I didn't have anything to say about it. I was like, 'OK. That makes sense, and it would be a clever way to try and break Kate down.' I thought it was really hilarious when they found a creatively integral way to get Kate in a dress!" Yet the dress did exactly as hoped, not only for Kate, but for Lilly too. "I think it really threw me for a loop for the first little while. I was very much out of my element. Even walking onto set with all of the crew – who are so used to me playing Kate in that very rough and tumble way – to walk onto set in a dress was unnerving. I actually had to go through a similar thing that Kate went through. I had to buck up and maintain my performance and the character regardless of what she was wearing. I also had to overcome it and not feel insecure and uncomfortable and do my job."

According to Lilly, she feels the writers also hit the right notes metaphorically with the cages. "When we started the season, I called up Damon and said, "How brilliant are you?



You have now taken Kate and Sawyer and put both of them into a situation that is their worst nightmare. More than anything in the world, they are afraid to be caged. They have spent their lives avoiding it. In Josh's flashback, you see that Sawyer has been in prison. We don't know at this point if [Kate's] ever been in prison and broken out, but she's devoted her life to avoiding being in prison and now she's caged." Over the first six episodes of season three, the pair fight their circumstances, and then eventually come to terms with where they are and what they will do to protect one another. With that mutual understanding of what they mean to each other, the stage was set for the moment many fans were waiting for – Kate and Sawyer finally making love. Holloway admits he's been waiting for the moment for ages. Echoing fan sentiments, he offers, "This love triangle between Jack, Kate and Sawyer has been going on a while now. Naturally, after a certain amount of time invested, it becomes necessary for the audience to see some kind of a resolution." For Lilly, she says it was a moment that finally felt earned. "By virtue of being caged together, in a way, they were forced to intimacy. That has an effect on a human being, to face your worst nightmare has an effect on you, which is unsettling and unnerving and strips you bare. I feel that is a huge part of how Kate became vulnerable enough to cry out that she loves a man and actually offer him her kiss, instead

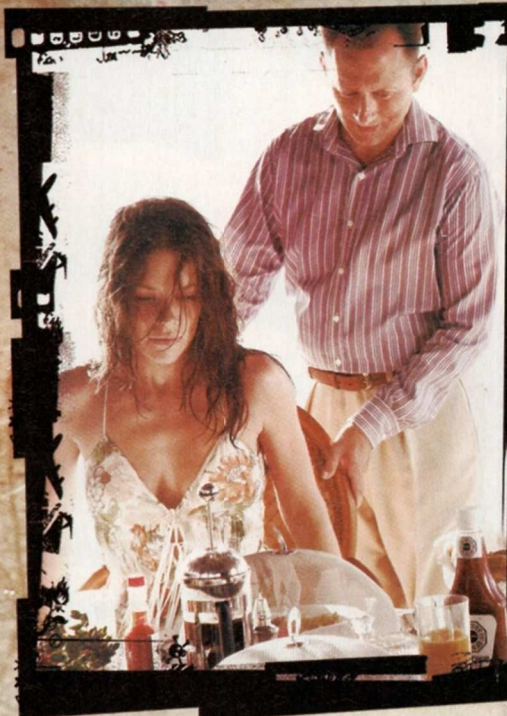


GREAT FIGURE

With McFarlane Toys' *Lost* figure of Kate on shelves, **EVANGELINE LILLY** explains that she can't draw herself...

"I do portraits and I have tried on several occasions to do my own and it's impossible! I always thought it was just impossible because it was mine but sometimes I wonder if it's because I have a difficult face to capture."





of letting him kiss her. I think because she was stripped so bare, when Sawyer says, 'I was trying to give you hope,' the idea that in all of his hell he was trying to protect Kate broke her down. It opened her up to offer him this little nugget of love, which was her kiss. Even after she did it, she still was afraid to admit why she did it. He asks, 'What was that for?' and she says, 'I don't know,' when clearly she knows. Obviously, the actual answer is, 'I love you, and I don't know how to say it because I am afraid to say it.' He is so much like her, that when she says that, he hears, 'I love you,' and then kisses her back. I think the writers did it so beautifully because it was real and grown up."

While plenty of fans expected the sex, the exchange of the word "love" between the two was more surprising than the actual deed. Lilly offers, "The reality of when you first say, 'I love you' to somebody, in my experience, it's never some grandiose thing. You've been wanting to say it for so long that by the time it comes out of your mouth, it's the most obvious thing in the world." But the actual words coming from Sawyer's mouth, in earnest, was still a huge moment. Holloway concurs, "It was tricky. As we all know, 'I love you' is just not something a guy like Sawyer would normally say to anyone. But then again, different things and different situations do affect people significantly at times. Like when you come out alive from a really horrible car



☰ ☱ ☲ ☳ ☴ ☵ ☶ ☷

"AFTER ALL THAT TIME EATING FISH BISCUITS AND BEING CAGED BY THE OTHERS I THINK SAWYER NEEDS TO RELAX, HAVE SOME COCKTAILS AND SOCIALIZE AT THE BEACH."

- JOSH HOLLOWAY

accident. What do you do next? You call your wife, husband, family, friends, whoever, just to let them know how much you care about them and that you're OK. That is human nature. In this specific case, Sawyer has survived a plane crash, been stranded on this mysterious island and experienced things that even in his wild law-breaking days, he'd never imagined experiencing. That type of 'out of this world' experience brings out a lot of different feelings in any human being. This [love] scene is a prime example of that."

With months of shooting scenes almost exclusively with one another, Lilly and Holloway survived some of their most consistently emotional scenes side-by-side. "The pressure cooker is a good analogy because we have been in one," Lilly muses. "This show always mimics reality and reality always mimics this show. Josh and I have worked together a lot in the first two seasons, but not always. There may be a scene with Sawyer and Kate, and Jack will interrupt, or Kate will be defending Charlie from Sawyer, but we are usually interacting with the group as well. This was the first time where Josh and I walked in not knowing what the story or the dynamic would be. We were thrown into a situation where almost every single scene is just Josh and I. The scenes that involved other people were new people. These are new actors we are working with for the first time, so [at first] they are ultimately perfect strangers. Josh and I were the only familiar faces we got to see on set. There is an element of Kate and Sawyer that got thrust together because they were all each other had. In the same way, Josh and I have really had to trust one another and challenge one another because we are completely dependent on one another. I feel when we are doing scenes that that blends into the characters."

The first arc of the new season revealed more of Kate's troubled past in the episode,

I Do. It turns out Kate was in love and married before, but due to her past, she has to run away again from the life she wants to protect herself from. Lilly says it was an important facet of Kate to discover. "What I saw was that she had fallen in love [deeply] enough to marry a man, which for Kate is huge! The level and depth of her love for this guy must have gone really deep because she actually supplanted herself out of the situation and created a whole other version of herself to love him back. It was a huge sacrifice. What I thought it represented more than anything is the fact that she can really never love someone as simply herself – she has always had to replace or substitute who she really is for something else in order to find love."

That revelation into Kate's psyche set the stage for one of Lilly's favorite moments of the season so far. "I really think a defining moment is when she climbs back in the cage. It said so much about Kate. There was so much in that: sex, love, hatred, vulnerability and a complete closing off. There were so many things that didn't make sense and yet made perfect sense that opposed one

another, that I think it was an amazing representation of who she is and how torn she is inside. She can never seem to settle down with one of them [Sawyer or Jack]. Her actions often shock us because you can never know what to expect of her, or what side of her will rear its head, or what combination of those sides will create a really unpredictable action on her part."

But where does that leave Kate and Sawyer? Holloway laughs, "Are you kidding me? After all that time eating fish biscuits and being caged by the Others? I think he needs to relax, have some cocktails and socialize at the beach. But let's not forget we're on *Lost*. And we have some of the most adventurous, brilliant writers. Who knows what joy ride they'll take us on next?" 🔥

SAWYER SOON

JOSH HOLLOWAY can't believe McFarlane Toys will be doing a Sawyer figure for their second wave of *Lost* collectibles...

"I think it's pretty cool and certainly unexpected! I struggled so much to work as an actor for the longest time and the first TV series I landed as a regular; they actually make our own action figures? That's insane. I'm not sure what I'll do with my action figure. I guess we'll just have to wait and see. I'm just thankful for everything."



Dear Diary

"WE HAVE A RESPONSIBILITY TO PROTECT AND NURTURE OUR FRAGILE ECOSYSTEMS..."

"THE NATURAL WORLD HAS BEEN ONE OF THE MOST INFLUENTIAL ASPECTS OF MY LIFE. I'VE LEARNED A LOT FROM INTERACTING WITH ANIMALS. I FEEL HAPPIEST WHEN I AM INTERACTING WITH ANIMALS OR KIDS. I WAS GIVEN THE OPPORTUNITY TO BE INVOLVED WITH PETA [PEOPLE FOR THE ETHICAL TREATMENT OF ANIMALS] AND RAISE AWARENESS ABOUT THE FACT THAT ANIMALS ARE AS WELCOME IN OUR WORLD AS YOU AND I SHOULD BE. IT ISN'T NECESSARILY OUR PLANET; WE'VE JUST CHOSEN TO MAKE IT THAT WAY BECAUSE WE FEEL IN SOME WAY WE ARE THE BOSSES OF THE WORLD. WE HAVE A RESPONSIBILITY IF WE PUT OURSELVES IN THAT POSITION TO PROTECT AND NURTURE THESE FRAGILE ECOSYSTEMS. WE DON'T NECESSARILY HAVE THE RIGHT TO DECIDE WHETHER OR NOT AN ANIMAL SHOULD BE IN OUR GARDEN, LIVE IN OUR TREES, OR CROSS OUR ROADS. IT IS NOT UP TO US. WE ARE NOT GODS WE ARE JUST ANOTHER ANIMAL THAT HAPPENS TO BE EDUCATED, AND WE LOSE SIGHT OF THAT.

ONCE PETA ASKED IF THERE WAS AN ISSUE I'D LIKE TO GET INTO, I SAID, "YES," BECAUSE IT'S SOMETHING I FELT STRONGLY ABOUT FOR A LONG TIME. WE'VE BEEN WORKING TOGETHER SINCE THEN AND IT'S SOMETHING I WANT TO CONTINUE TO DO. THE LIFE'S WORK OF STEVE IRWIN WAS HUGELY INFLUENTIAL TO ME. IT WAS PROBABLY THE MOST CRUSHING PIECE OF NEWS I READ ALL YEAR. IT COMPLETELY SHOCKED MY LIFE AROUND ME. I FELT IT WAS A CALL-TO-ARMS FOR ME TO GET OFF MY ASS MORE AND GET INVOLVED WITH SOMETHING I BELIEVE IN."

WWW.PETA.ORG

(SPECIAL THANKS TO DOMINIC MONAGHAN,
WHO WAS SPEAKING WITH BRYAN CAITNS)



FLASHBACK

YOU ALL, EVERYBODY
YOU ALL, EVERYBODY
I DON'T



The Pace brothers prepare to rock like only Drive Shaft can...

LIAM IS SO COOL!

CHARLIE IS MY HERO!

PACE IS ACE!



LIAM IS COOL!
I LUV CHARLIE

AT THE

YOU ALL, EVERYBODY
YOU ALL, EVERYBODY

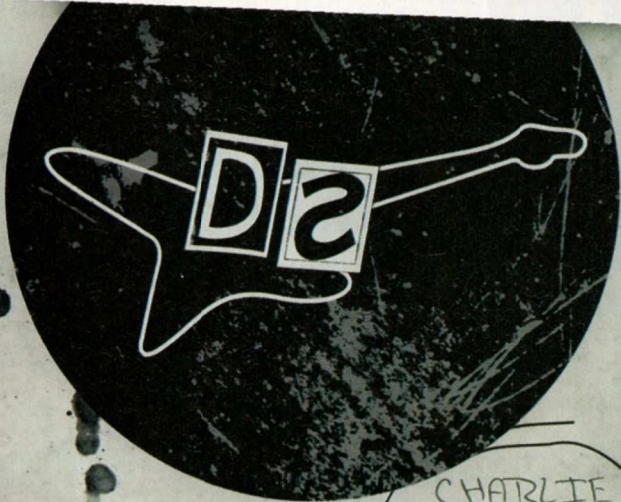
DriveSHAFT ROCK!

DRIVE SHAFT FOREVER!

YOU ALL EVERYBODY I LOVE DRIVESHAFT EVERYBODY



Sing along now... "You all everybody!"



CHARLIE ROCKS MY WORLD

DS DriveSHAFT

DRIVE-IN

DRIVE SHAFT ON TOUR!!!

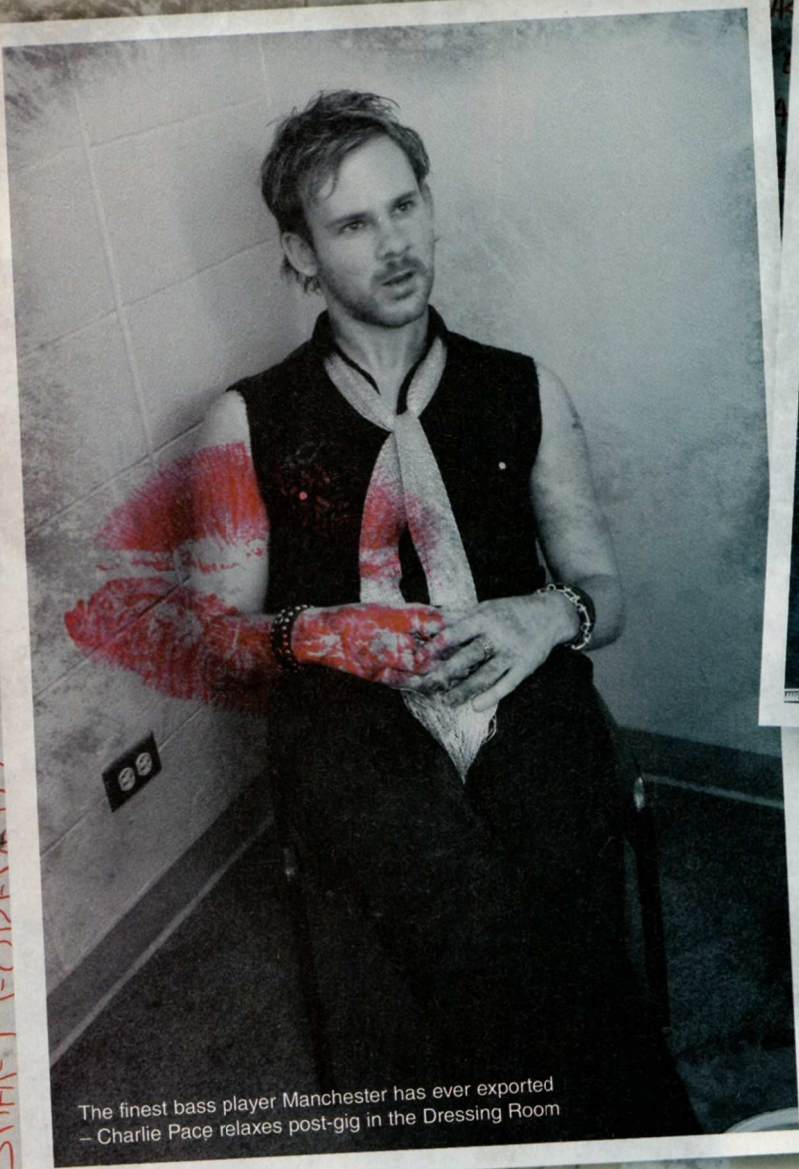
The histories of the castaways has always been an integral part of *Lost*, so to celebrate this season's return, we've got a brand new section... Flashback. For this first instalment, we rewind to the glimpse we saw of Drive Shaft on tour, way back in season one's seventh episode, *The Moth*. Charlie fans – an exclusive 'back stage view' of the band awaits you...

Compiled by Paul Terry



FLASHBACK

You
You
I Don't



The finest bass player Manchester has ever exported
- Charlie Pace relaxes post-gig in the Dressing Room



Charlie starts to show the boys a new song he has been working on prior to sound check

PACE
IS
ACE!

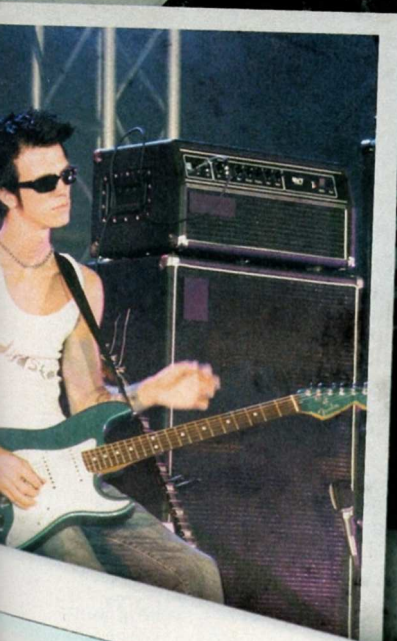


DRIVE SHAFT FOREVER!

Two very lucky fans of the band make it past security and meet Charlie and Liam

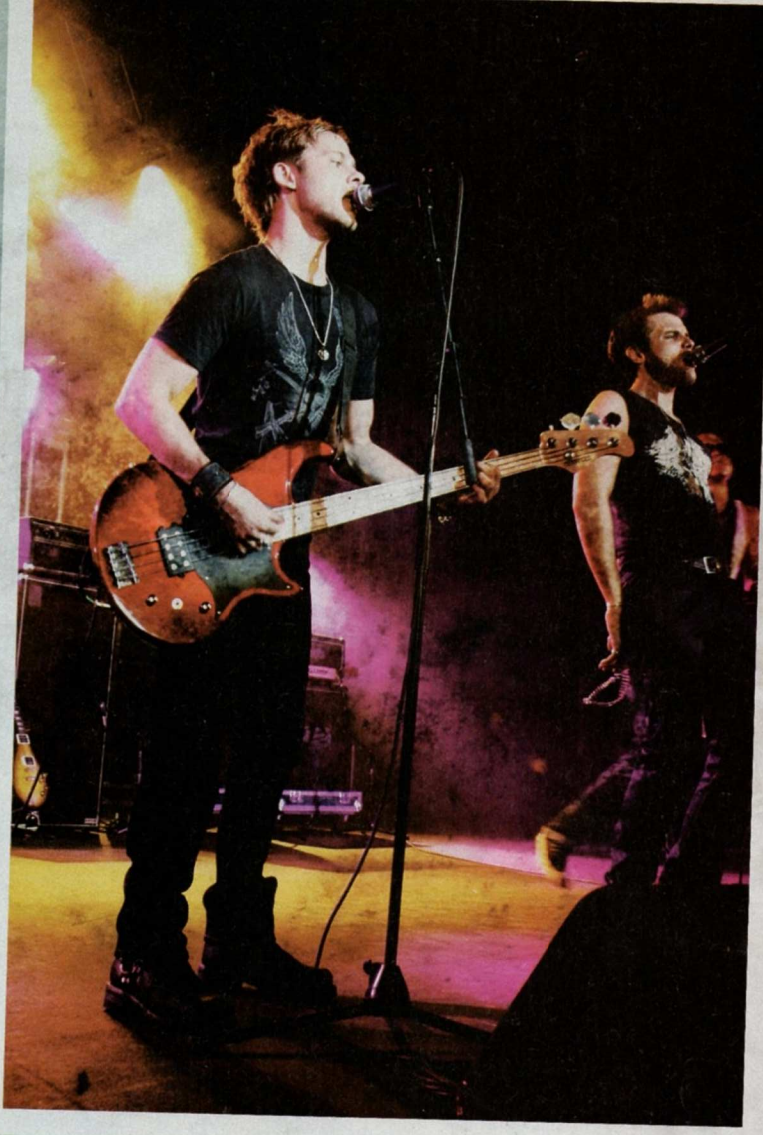


LIAM IS COOL!



LIAM IS SO COOL!

Drive Shaft on TOUR!!!



Drive Shaft in full swing at one of their sell-out gigs



Luv DriveSHAFT

Another day, another sound check... the good old days when Drive Shaft rocked the world



CHARLIE ROCKS MY WORLD

CHARLIE IS MY HERO!

YOU ALL, EVERYBODY!
YOU ALL, EVERYBODY

BY THE FIRE 



"I'M GOING TO LEARN HOW TO SURF. I GOT A SURFBOARD AND LESSONS FOR MY BIRTHDAY... I'M REALLY INTERESTED IN THAT. I HAVE TO OVERCOME MY FEAR OF SHARKS..."

INTO THE FRAME

New season, new faces. With Locke's style of leadership differing wildly from Jack's, the rest of the beach camp, including Nikki and Paulo have been welcomed along for the island adventures. **KIELE SANCHEZ** talks exclusively about her time so far in season three as the sexy and feisty Nikki...

Words: **Bryan Cairns**

LOST



IT TAKES TWO

KIELE SANCHEZ explains why it was easier to join *Lost* with another fresh face, Rodrigo Santoro...

"This process is very different than any other show I've been on. First of all, the writers aren't in Hawaii so if you have a question about dialogue, it's a call back to the States and there's the time change. It might be a question or something you want to add. It is just more

difficult in that respect. They are very secretive so they don't tell you anything when you do call and try to grill them for information. It is nice to look over to somebody else, Rodrigo, and know they are going through the same thing you are, talk about it, and share information."

What brought you to the island of *Lost*?

I became involved when Damon Lindelof and Carlton Cuse were seeing a small, select group of people that they wanted to bring in for this role. I was lucky enough to be one of those people. I auditioned for two of the other producers first and then I came back and auditioned for all of them.

Were you familiar with the series before being cast?

Actually, I was a fan of the show from the beginning, but I was on another show opposite its time, so I didn't watch *Lost* much as I was trying to be loyal to my show. I had to go back and watch all of season two after I got hired, and I watched season one again just so it would be fresh in my mind.

Once you were brought onboard, did they map out Nikki's character and where she was heading?

As you know, they are very secretive and so I had a conversation in the room with them during the second audition. They were telling me who this character was and what she was all going to be about. Then, when I showed up for my first day of work, the character didn't seem to completely reflect the character that they had described in the room. Now they've started to write more towards where they need to go, story wise. They changed it for me so I've been trying to find a character for this person.

Did you and Rodrigo both discuss your characters histories?

We started to, and as things evolved, Rodrigo is leaving himself open and doesn't want to make choices and be open to the immediate moment. For me, I have to create something. It helps immensely and it's how I've always worked.

What have you decided about portraying Nikki for now?

For me, my back-story is that Paulo and I have a very passionate and unhealthy relationship with each other, and are probably not meant to be together in the long run. But crashing on an island does its own things to a relationship, so the natural progress or evolution is cut short. There is sense of, "We need to survive on an island together." Had we not got into the crash, it is a relationship that would have ended.

Were you pleased Nikki figured out the Pearl's communication systems?

Yes. One of the things with her is she's very much the girl everybody underestimates because of the way she looks. Those looks are deceiving. She's more than short shorts and a tank top.

What are you aching to find out about Nikki once her flashback occurs?

Everything! I'm looking forward to figuring out who she is as much as the audience is.

I'm really interested in what she was doing before the plane crashed.

As one of the new kids on the block, which island mystery are you most curious about?

What the island is – where is it, and why does no one ever seem to get off it? I'm definitely curious about the Others, especially after the first episode where you see them in some sort of suburban compound. It almost looks like a gated community. And also how they have cheeseburgers and French fries.

The *Lost* cast raves about Hawaii. Have you had the chance to do anything special during your down time?

I'm going to learn how to surf. I got a surfboard and lessons for my birthday so I'm really interested in that. I have to overcome my fear of sharks and every time I go to take a lesson, I meet somebody who has ripped their face open, or saw a shark. Then I prolong it and say, "Next week!" 🔥





THINK PINKNER

After successfully completing the final missions of Sydney Bristow on *Alias*, Executive Producer **JEFF PINKNER** came on board to take on the task of charting the fates of the survivors of Oceanic Flight 815. Now part of the *Lost* Writers' Room, Pinkner reveals his history with the show actually goes all the way back to when *Lost* was just an idea with some potential...

Words: Tara DiLullo



Many people don't know that you were involved in the early development of *Lost*?

When the idea for *Lost* first started to percolate, J.J., Damon, Bryan, Jesse Alexander and I sat down the first week sketching out the plot and some of the characters for what became the double-episode pilot. Then Jesse and I returned to *Alias*. So we were there for the moment of conception, but Damon and J.J., and then of course, Carlton – they were the ones who really raised the baby. Does that sound too creepy?

Did you follow the show over the years and know you wanted to work there eventually?

I have been emotionally invested from the beginning and have been a huge fan of the show and loved everything they were doing. We also worked in buildings next door to one another and became friends and colleagues and they knew I was a huge fan. It was one of those situations where it was in the back of my mind of what I wanted to do when *Alias* ended. They were open to the idea of bringing me over so it was a very easy transition.

How quickly did they bring you on board after *Alias* ended?

I started working on *Lost* when I was still locking the last two episodes of *Alias*. We went to Hawaii for a discussion and while I was there, I was locking the last two shows via FedEx.

Was it a difficult transition jumping into the dynamic of *Lost*?

Part of what has made it so easy to transition to this show, is that the staff is incredibly strong

as writers and as people, so welcoming. I had seen every episode, but what you never know watching a show from the outside is what goes into the creation of each individual episode. Not only are they different mechanically and interpersonally, but also it's always intensely different storytelling-wise. Once you get under the hood [of things], every show functions completely differently – a Mercedes is nothing like a Buick – so there was a tremendous learning curve here. Learning how these stories function from the inside is really challenging. I have been here for nine months now and I'm just starting to really understand the show. I haven't conquered it yet and I think what is really challenging is that I'm not sure that anybody has. It's constantly changing.

Although they are different in many ways, what do you think *Alias* and *Lost* have in common?

What was unique and difficult about *Alias* was that the shows needed to be both plot-driven and emotionally centered by Sydney Bristow. If they didn't function on both levels, the show would fail. Watching from the outside it's so hard for a freelancer to pitch an episode of *Alias* or *Lost*, because it's not just who got killed this week or what are the clues and how do we solve the murder? What *Lost* and *Alias* have in common is that they are incredibly character-centric. You can say they are plot-driven shows, but they are really not. The plots are born out of character and it's why they are so satisfying to work on. The stories only stand up if they are emotional and they mean something to the character at the center of the story. It's why the





THE OTHERS



notion of the flashbacks are such a genius inspiration that Damon had. As we were working through the pilot with all the excitement and nerves, Damon's consistent mantra was, "There is no show here." He was right, because had he not come up with the idea of the flashbacks, there would not have been a show there. It would have been an interesting miniseries or a failed show, but the flashbacks let you get inside the characters and connect.

Do you serve any other capacity on the show other than writing?

I'm just a member of the team. For TV to work it has to be a singular vision and it's really Damon and Carlton's vision so we are doing our best to achieve that.

With the first arc of the season aired, what do you think worked and didn't work?

As season two was ending and before we launched season three, we had a 'mini camp' where we talked about the large overarching story of the season, the plots of the season involving the survivors, the Others, where the season would begin, what would be a cool mid-point, and where it would end. I think the introduction of the Others has been very successful. Juliet is a phenomenally interesting character. Michael Emerson [Ben] is a spectacular actor and now that he isn't imprisoned and is empowered, he has become

even more dynamic. We've been able to see another side of him, which has made him richer.

What has surprised you most about the show?

What's so amazing about this show is that I've now written two episodes and coming up to three and there is still half a dozen characters that I have yet to write for.

Are there characters that you gravitate to more or would like to write?

I love all these characters! Every time I get to write anybody I am excited. I was so excited to write *Lost*, the rest is gravy. But I love Sawyer just because I love anti-heroes. In many ways, when you examine Kate, she is as well. I love the dilemma Kate is in, falling in love with two men. Given the heightened reality all these characters are living in, it's a very relatable dilemma. Frankly, I love that all these characters are so damaged. I don't like writing perfect people because I don't think they exist. I think the fact that *Lost* puts the characters insecurities front and center makes the show special. When people talk about the show, they talk about the black smoke monster and the hatch and the numbers. To me that is all just the sizzle



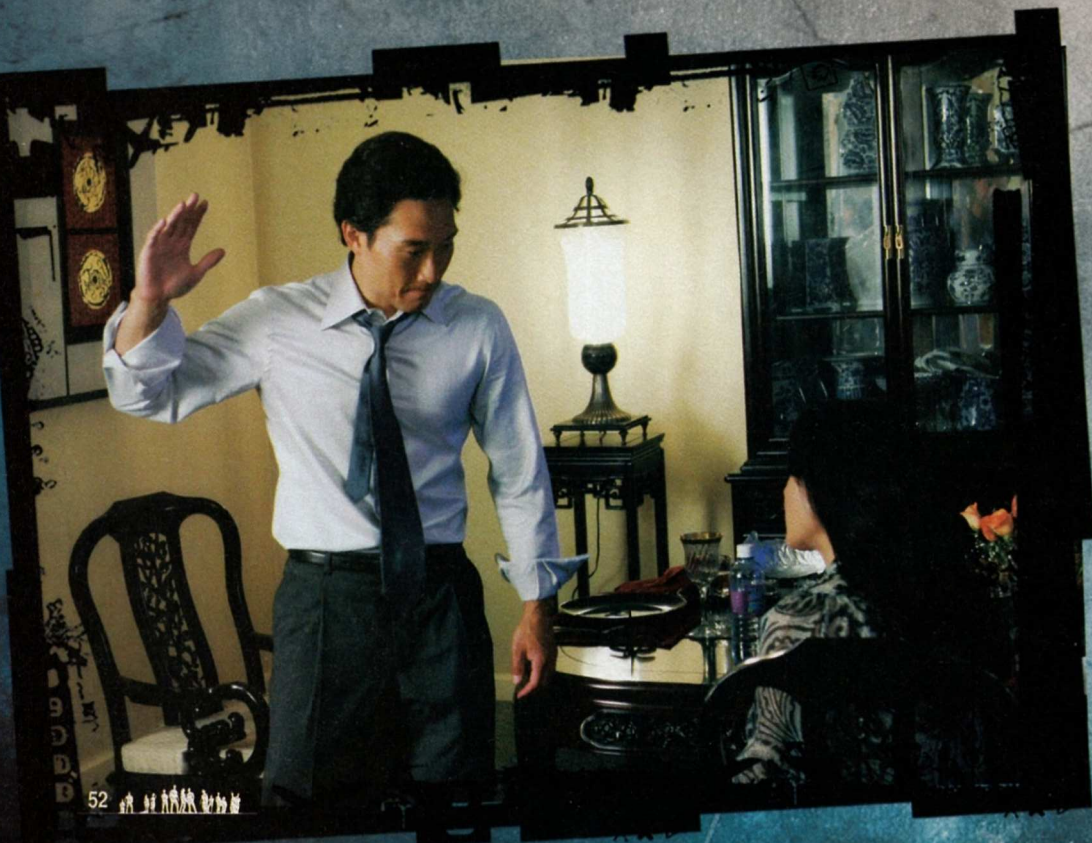
but what really makes this show work is the fact that there are these interesting, damaged characters, who are all just trying to survive.

Your first episode was *The Glass Ballerina* focusing on Sun and Jin. You co-wrote it with former *Alias* writer Drew Goddard. How was it collaborating again?

The way that Damon and Carlton like to work is have two people write an episode. They find it more efficient as far as getting the scripts out. Drew and I came up in the rotation and we were both new. Drew wrote an episode two years ago called *Outlaws*. We had worked together on *Alias*, so we were familiar with each other's styles of working. The process was very smooth, but the episode was challenging, as they all are. It was an early one in the season and it's hard to set the tone. We picked up the story where it left off last season and had a lot of fun with it. What could have been a difficult process was easy because we knew each other. I'm looking forward to working with him again.

How did you break up the episode?

We each decided what acts we would like to write and when they overlapped, we traded. He read my material, I read his, and we gave each other notes. He ended up writing three acts and I wrote three acts. We both shy away from the exposition scenes and are more attracted to the emotional scenes.





"MICHAEL EMERSON [BEN] IS A SPECTACULAR ACTOR AND NOW THAT HE ISN'T IMPRISONED AND IS EMPOWERED, HE HAS BECOME EVEN MORE DYNAMIC. WE'VE BEEN ABLE TO SEE ANOTHER SIDE OF HIM, WHICH HAS MADE HIM RICHER."

What were your favorite scenes from that episode?

I loved all the Sun and Jin stuff that I wrote – the dinner table scene, where Jin confronted Jae Lee, and the moment where Sun was in bed with Jae Lee were all satisfying scenes. Drew wrote the scenes with Mr. Paik and I was jealous because he was a really fun character [laughs]. I also wrote the scene where Sawyer kissed Kate, which was fantastic because it had been percolating for so long with the twist being that he actually did it to suss out their situation.

What episode are you most excited to see as the season progresses?

I am excited to see Ben's origin story.

Your next episode is *Not in Portland*, co-written with Carlton, and it reveals Juliet's surprising past...

It was fun to write with Carlton, which I had not done before. I think what was also really fun was telling her first flashback. It's her origin story about how she came to the island and who she was before the island. Prior to *Alias*, I had worked on a short-lived show called *The Beast*. Both Elizabeth Mitchell and Naveen Andrews were on that show and it's ultimately how they ended up on *Lost*. Having worked with her before, we knew she had these ranges of emotions, where she could be both strong and bullied. 🐙



BY THE FIRE 



OH BROTHER, WHERE ART THOU?

The hiatus is over... *Lost* is back... which means Desmond is back. In his own words, **HENRY IAN CUSICK**, the man who plays *Lost*'s troubled Scot, reveals that the truth behind Desmond's strange precognitive talents will be revealed very soon...

Words: **Bryan Cairns**

BY THE FIRE

Talk us through getting signed on as a *Lost* series regular for season three...

When Damon Lindelof and Carlton Cuse called me, I was staying at Brian Cox's after I had shot my episodes. I remember having a conversation with Carlton saying, "How would you feel about coming back?" I said, "I would love it!" That was it really. As far as storylines go, I don't know if any actors have any input, but I certainly don't. What they've written for me is far better than anything I could have suggested. I just get the script and that's it.

All of the castaways seem to have had a tough time in their real lives...

I think Desmond probably had it harder than most, and not of his own doing. Ending up there, being stuck [in the hatch] for three years, and not being able to get off – Desmond's been dealt a really bum hand.

Desmond has been spending a fair amount of time with Locke. Why have those two bonded?

First of all, I really enjoy working with Terry O'Quinn. He's a great actor and just a nice guy to hang out with. We have a good chemistry on screen and I enjoy his company. Besides that, the characters are coming from

TIME TO KILL

HENRY IAN CUSICK has also guest-starred on *24*, and had a suitably frantic experience...

"I liked it but it was very rushed – I found out very late about the job. All of a sudden, I was on a plane! I was doing it, but wasn't really 'present' – I was in a different time zone, a little bit tired, and it went so fast. Then, I was back home in England, and then had to fly back for another day."



A PERFECT STORM

HENRY IAN CUSICK reflects on *Live Together, Die Alone's* chaotic sailboat sequence...

"That was all shot on dock. I wasn't at sea so basically somebody tied a rope to the top of the mast and was pulling the boat. Water was dumped on me from two cranes so it was very controlled, very safe, and it looks

a lot more traumatic when you are doing it. It was just late at night, wet, and a little bit cold. I really enjoy doing that sort of stuff and there's a bit of it in my forthcoming flashback episode..."



"I THINK DESMOND PROBABLY HAD IT HARDER THAN MOST... BEING STUCK [IN THE HATCH] FOR THREE YEARS... DESMOND'S BEEN DEALT A REALLY BUM HAND."

some sort of spiritual place. They are both characters of faith. John Locke lost his faith along the way but he got it back and Desmond pushes the button without question. They are both coming from a place of faith unlike Jack, who needs everything explained to him, and is a complete opposite.

Will we see more interaction between Desmond and Jack?

I don't think so. Jack is on the other side of the island. Desmond is now hanging out with Charlie and Claire.

Desmond's scenes are usually pretty serious. Did you enjoy the more light-hearted moment between Hurley and a naked Desmond?

There hasn't been a moment of Desmond's character I've been unhappy with. At the moment, I'm really enjoying the storyline I've been given and any lightness, that is great.

Right now, there is a huge amount of buzz surrounding Desmond's imminent flashback episode...

Really? I get excited about other episodes like the *I Do* episode. I read that and couldn't put it down. I loved that one!

You have a background in theatre, and American television is a whole other process. How was that transition?

When I did my first episode, it was one of those jobs where all of a sudden it worked – I just seemed to fit. I felt it quite early on, I thought, "I like this. I'm getting along with the people I'm working with." Maybe in England I found it difficult to find a fit for me. I like the shoe that I'm wearing now.

The Emmys gave you a nomination last year.

How did that feel?

When I found out about it, I didn't tell anyone. I was doing a film for no money in England... I was filming a late night shoot... I was soaking wet, and freezing cold. I just thought, "Hey, I've just been nominated for an Emmy!" but I didn't tell anyone except my wife. I wasn't in the States so it seemed a little surreal.

Are you being recognized more for your role as Desmond now?

No, I don't think so, not back in the UK, no. That's fine. I don't mind. I get recognized in the streets of Hawaii sometimes – people go, "Hey Desmond!" and that's it.

Which island mysteries have piqued your curiosity for this season?

I want to know about the four-toed statue! I want to know if we get Jack out. Does Desmond ever meet Penny again because there has to be some kind of resolution there. There are so many questions that remain unanswered that the cast, as well as the audience, wants to find out. 🔥



BY THE FIRE 

BASSIC INSTINCT

From heroin addict to sensitive father figure for baby Aaron, *Lost*'s Charlie Pace continues to delight fans with his fast wit and intriguing darkness. **DOMINIC MONAGHAN** discusses where the former Drive Shaft bass player is at right now, and what direction he'd like Charlie to go in... **Words: Bryan Cairns**

"CHARLIE IS FRIGHTENED BY DESMOND... HE IS MYSTERIOUS, WEIRD, AND SEEMS TO HAVE THE ABILITY TO FORESEE THE FUTURE."

How is sunny Hawaii today?

It has been raining all night [laughs]! It started around 6pm last night and it is now 10:30am... and I don't mean a little drizzle... it is absolutely pouring!

That must make filming impossible?

Yesterday, we were doing stuff in the jungle and it was a nightmare, but hopefully it isn't so bad now. They might be indoors today [laughs]!

Last season, Charlie took Aaron to be baptized and faked Sun's attack by the Others. Do you prefer when he goes over the edge a bit?

For me personally, I like it when Charlie gets into darker situations. He's an interesting guy, especially when he gets a little messed up. When he goes over to the dark side, that is the part of Charlie I enjoy exploring. There are elements of him that are good – obviously, he wants to take care of Claire and the baby. Ultimately, he wants to be good but the most fascinating characters are the ones that fall from grace and Charlie has a fantastic ability to do that.

Did your flashback in season two's Fire + Water help you to further understand Charlie?

It continues to prove how insecure he is and how messed up he is. Charlie doesn't really have a clue how to be the guy he wants to be. He is still kind of lost. He is on that journey the same as everyone else. For me, the island is a huge mirror for Charlie. He's being forced to look at his own reflection – sometimes he doesn't like it and sometimes he does.

Are the flashbacks or the present day island drama more fulfilling?

I like the flashback stuff more than anything else because you get to see the origins of the character. I'm obsessed by superheroes. I've always read comic books, and to me, the origins are the most fantastic [elements] like how Peter Parker became Spider-Man or how Bruce Wayne became Batman. So finding out how Charlie became the guy on the island we have come to know is always the best.

As a comic book reader, which superhero would you jump at playing?

I've always felt a bit Spider-Man-esque. I'm very bendy, quick, and spry. I've always connected to the Spider-Man story, this idea that in every man there is a hero. Spider-Man would be a great thing for me to be involved with. I like the character and enjoy watching it. It is a really cool franchise and I'm always there front and center whenever a new one comes out.

In the season two finale, Charlie was at ground zero when the hatch exploded.

Were you pleased with how that played out?

That is kind of a question for the writers. For me, I did the job I was asked to do. I had some really good stuff for my character. I loved realizing the fuse was going to be lit and running away from the explosion as fast as I could and he's a little deaf the next time you see him. He also managed to squeeze a kiss out of Claire so it was fun.

You two have been getting smoochy lately. Are Charlie and Claire a couple again?

It's a bit more complicated than that. I don't know if either one of them wants to jump into a couply thing. They are re forging their relationship which was at one point very strong. Charlie feels very connected to the baby and has a lot of affection for Aaron. Who knows what will happen with Charlie and Claire in that respect. They both have their own stories to play out.

Both have their own personal issues. In your opinion, are Charlie and Claire a good match?

Charlie likes the *idea* of Claire. I think he needs to figure out his own crap before jumping into someone else's. But Claire represents responsibility, and the baby



certainly represents innocence that he can save because he can't save his own innocence anymore. I don't know if Charlie is a responsible enough character to be in someone's life the way he's supposed to be.

Charlie and Eko bonded on a spiritual level. How will Charlie handle his friend's demise?

Charlie will be very shocked by the death. It is a character he was spending a lot of time with. It is really going to freak him out. Charlie assumes that Eko is untouchable, that he is a tough guy, that he's been through a lot so he'll be okay. I don't believe anyone is safe on the island.

Recently, Charlie felt animosity towards Locke. What is the current state of their relationship?

They have a peculiar alliance going on. Locke has asked Charlie to do him these favors. In *Further Instructions*, he asked Charlie to help him out, go into the jungle, and find Eko. Locke still has a lot of affection for Charlie. I was talking to Terry O'Quinn and as far as he was thinking from Locke's concern, Charlie is one of the people on the island who has really stepped up. He killed Ethan and not many people have killed an Other. Charlie did something which a lot of people wouldn't expect. Locke probably thinks, "Well, Charlie has proven when the chips are down, he will *do* something." But they have a very uneasy alliance. Charlie would like Locke to be more of a father figure than he actually is, but their journey has not yet been fully realized. There is a whole bunch of stuff that will happen with Charlie and Locke that will either bring them together or separate them completely.

There seems to be something strange about Desmond. What is Charlie's take on him?

Charlie is frightened by Desmond. Any new guy that comes onto the island, he initially thinks he has to protect Claire from him. Claire has her own story that doesn't involve Charlie, where she is going and getting to know Desmond as well. Charlie feels very threatened by him, and doesn't want Desmond to know Claire or be connected with her baby. Although Charlie has an uneasy feeling about Desmond, I think a lot of the characters do. He is mysterious, weird, and seems to have the ability to foresee the future.

What are you looking forward to in Charlie's next flashback?

I like to find out what makes Charlie tick, why he has all these issues, and why he's so insecure. You would assume the guy had a relatively OK background. It doesn't seem like there's been anything enormous in his early life that has made him this person but we don't know yet.



STRUNG OUT

DOMINIC MONAGHAN looks back at the time he was left for dead by the nefarious Ethan Rom in season one...

"I went to my happy place. It looked like I was hung by my neck but I was actually hung around my waist by these ropes. Obviously, for Matthew and Evangeline's characters, I had to be seen to be as dead as possible. I just hung there and they offered to bring me down between takes but I said "No, I'll just try to rest and take it easy." You have to try and go into that zone of imagining what it would be like to be in that state of near-death or semi-consciousness. I think it really helped the scene. It was stressful to film because it's not comfortable, but it all facilitates what you are trying to do – put in a good performance. I got a lot out of it and really enjoyed the process of putting myself in that headspace and how it ended up looking."

Has anything got your blood pumping for the back half of season three?

For me, just working. I like working and contributing to the show and in the first block of episodes, Charlie has been on the other side of the island with Claire. When we come to the next section, it looks like the story is going to gravitate back to that side of the island.

It must feel odd not having the entire cast together anymore...

Yeah, because in season one we worked together a lot, but it's just the evolution of the show. The writers have a hugely complicated task in trying to build a web of stories that connect all of us. You just have to get your point across that you want to work as much as you can and give them the opportunity to do their job.

By now, how much have the writers infused your personality and quirks into Charlie?

Some stuff. Charlie was originally less funny. Spending time with J.J. Abrams and Damon Lindelof [on the pilot], they started to write Charlie a few more quirky, funny lines because I tend to be like that. But he is quite different than me. I constantly say that but people don't believe me because he obviously looks and talks like me [laughs]. But he's much more insecure than I am,

unsure of things, and more twitchy and delicate than I am. He has a lot more skeletons and demons, too. I enjoy playing that because I come up with a lot of ticks that I put into Charlie. He's a fun guy. I have a lot of affection for him, and I hope things work out for him.

Do you have any stand-out moments?

Scenes I do with Terry O'Quinn feel like my favorites. Terry and I are pretty good friends, I like working with him and we like spending time with each other. Of recent episodes, there's a scene where I talk about polar bears being the Einsteins of the bear community. I always liked that line. I thought it was very Charlie-esque and fun. Looking for Eko while being pursued by a polar bear is my favorite stuff.

You guys also know how to have fun – care to share any off-camera antics?

There is a lot of farting going on on set. There is a lot of hard breaking wind just before someone is about to do a scene. Nobody is safe. If there is the ability to break wind close to someone and offend them, then that opportunity is taken. I got Jorge [Garcia] a couple of days ago in the middle of a scene. Working on a set is very tense. Everyone is working very hard, are in



a stressful job, and you have to break that sometimes. Certainly for me as an actor, the best way I do my job is when I am comfortable, and I only feel that way when the film set makes me feel comfortable. I will always come on set, smile at people, crack a few jokes, and make people laugh.

Coming into Lost, did you ever imagine this series would be so physically or emotionally demanding?

In any given role, you try and put in as much of yourself in there. I try – it doesn't always happen – but I try and put in 100 per cent. When you are feeling it like that, it is sort of a 'no acting required' place to be. You just have to relax into it and the rest is a natural process. That is my job, something I have a lot of respect for – it pays my wages, affords me the lifestyle I live in, and for that, you can't give less than a 100 per cent. 🍏

"THERE IS A WHOLE BUNCH OF STUFF THAT WILL HAPPEN WITH CHARLIE AND LOCKE THAT WILL EITHER BRING THEM TOGETHER OR SEPARATE THEM COMPLETELY."

DEAR DIARY

"AFTER THE RAIN, YOU SEE THESE SNAILS AND IT LOOKS LIKE SOMETHING OUT OF A FAIRYTALE BOOK..."

"I HAVE A BEACH THAT I GO TO. ALTHOUGH THE SUN DOESN'T SET ON IT, WHEN THE SUN DOES SET, THE ENTIRE SKY LIGHTS UP IN YELLOWS AND PINKS. EVERYTHING LOOKS LIKE IT'S ON FIRE. IT'S THE MOST AMAZING TIME. BEING THAT MY SON AND I ARE THE PALEST PEOPLE IN THE WORLD, WE TEND TO GO WHEN THE SUN IS GOING DOWN RATHER THAN UP. I LOVE WATCHING HIM PLAY AT THAT TIME, WATCHING HIS FEARLESSNESS WITH THE WAVES AND WITH THE SAND. THERE ARE RAINBOWS EVERYDAY. IT'S A BEAUTIFUL PLACE. EVEN THE SNAILS HERE LOOK LIKE CONCH SHELLS. AFTER THE RAIN, YOU SEE THESE SNAILS AND IT LOOKS LIKE SOMETHING OUT OF A FAIRYTALE BOOK. THEY ARE ENORMOUS, THE SIZE OF YOUR HAND, BEAUTIFUL INTRICATE SHELLS. AND THEN YOU LOOK UP AND THERE ARE MANGOES AND PAPAYAS AND COCONUTS. IT DOESN'T SEEM QUITE REAL."

(SPECIAL THANKS TO ELIZABETH MITCHELL, WHO WAS SPEAKING WITH TARA DiLULLO)



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SALVAGED

LOST AT SEA

Long before Jin, Sun and Sayid set sail on Desmond's boat, the castaways first attempted to take to the ocean on a self-made raft. The season one cliffhanger, *Exodus (parts one & two)*, featured a lot of shooting out on the open ocean, and in *Salvaged* this issue, we take you behind the cameras, complete with a commentary by the sequence's director, **STEPHEN WILLIAMS**...

SAWYER, JIN, MICHAEL & WALT ON THE WATER

"That happened in the finale of season one and I [filmed] all the water work, all the raft stuff, and the abduction of Walt by the Others in their tugboat. It is really challenging to shoot on the water for the following reasons: the actors are on one craft, namely the raft. Our production designer did an amazing job of building it and it was a floating, working craft so the actors actually sailed it we literally towed them off to sea and set them adrift – none of these craft were tethered together. We then followed them with camera boats, and for the night work, there was also a lighting boat. They were all moving in

a free fashion to their own rhythm and none of them were in sync with each other. On land, things do move too, actors and dollies [camera tracks] move but with a common ground. Here, that wasn't the case. Just simple things become difficult – getting hair and make-up from one craft to another, or if somebody needs to use the bathroom or even reloading the camera. You are wet, cold, and people are getting seasick. Some of the actors like Harold Perrineau are not particularly comfortable in the water. It was really challenging but satisfying to do."

No, it's not a scene from *Jaws*, although shortly after this event in *Lost*'s timeline, Sawyer did go face to face with a shark...



Cheering indeed – *Lost*'s 'prop' raft was actually a fully working and sea-worthy vessel...



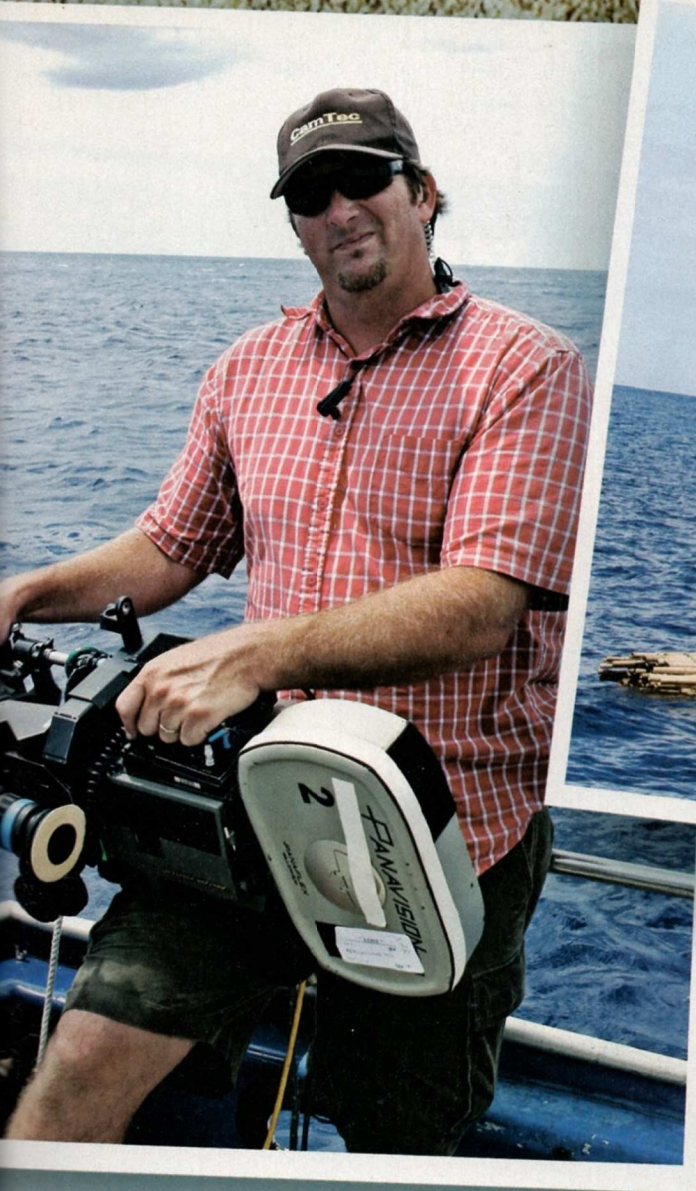
Not ending up in the final shot, but highly essential to the shoot, were the supporting jet skis...



MICHAEL & CO MEET THE TAILIES...

"I can't begin to tell you how gratifying it is to work on a show that is informed by the writing staff led by Damon Lindelof and Carlton Cuse. These guys really are geniuses at the way they construct stories, and the way they put characters in collision with each other particularly ones you have been given insight into by way of their flashbacks. This way, we knew things about them that the Tailies didn't. Then, you put them in collision and their worldviews and sense of themselves became challenged. It is all very carefully calibrated and executed by the writers. The genesis of the Tailies meeting our original castaways was really exciting."





Look closely and you'll see the boom microphone as the crew join the cast for a sunset shot...



THE OTHERS



WHAT ABOUT BRYAN?



Lost Executive Producer BRYAN BURK (pictured between Henry Ian Cusick and fellow Executive Producer Jack Bender) is here to discuss Paolo and Nikki, the future of season three, and why McFarlane Toys' *Lost* figures have made him as excited as a child in a candy store...

Words: Bryan Cairns



THE OTHERS



Going into season three, did you and the other executive producers have a master plan?

Obviously, the mission is to try and reinvent the show every year. We left a lot of our characters in peril so we wanted to deal with their situation immediately. We spent a lot of last year talking about the Others so we definitely wanted to learn about them and have all their questions answered as to who they were and why the hell they were there. The season changes dramatically in the second half. There is going to be a big shift. Season one was about our characters, them crashing, and wondering where they are. Season two was learning about the Dharma Initiative, the hatch, and finding out there is this whole other network on the island. Season three we'll learn about these people living on the island, who they are, and exploring the world of the Others.

There has been a bit of a population boom lately. What has Desmond added to the series?

More female viewers [laughs]! Desmond's episode this year, which is coming very soon, is a very big compelling event. His episode is going to send ripples across our *Lost* community. He's very mysterious but you are going to learn a lot about him and his back-story. It really is going to shift a lot of the show.

There are so many existing characters. Why expand the islanders with new faces like Paulo and Nikki instead of focusing on the established ones?

It is an interesting thing. It is a conversation we definitely always have. The idea is when characters are taken off or die, you want to bring in new characters. You don't want to keep whittling away.

We want there to be fresh new characters to learn about. We still haven't shown you why Locke is in the wheelchair or this and that but you do know a lot.

What can viewers expect from the rest of this season?

Well, we were wrapping up where we left our three characters in real jeopardy. I've always looked at the first six episodes as season 2.5 and season three really kicks in [from episode #7]. We go forward with the rest of our characters on the other island, the Others, and what their bigger plans are. There are events that will happen fairly soon on that will radically change the direction of the show.

So far, what have been some of the highlights of the season?

I definitely love the relationship between Jack, Ben, and Juliet, who they are, and who they claim to be. We are pulling back the layers of the onion of the Others and learning more about them which is fascinating. Who you think they are is not necessarily the truth. I also love that Sawyer and Kate have romantically come together, but with all great dramas, we'll see where that goes.

Lost fans are so passionate. Has any of their feedback affected your decisions or plot lines?

I don't know if it has influenced it; we've just had a general direction of where we

wanted to go from the beginning of when we started the show. You want to stay true to the story you are telling and you don't want to be swayed by the network or critics. Where we may falter here and there, we are well aware of the places we can go. That is the nature of the beast.

Hitting that point, some people get frustrated with all the unresolved mysteries. Others love it. What are your thoughts on the subject and how much should be revealed?

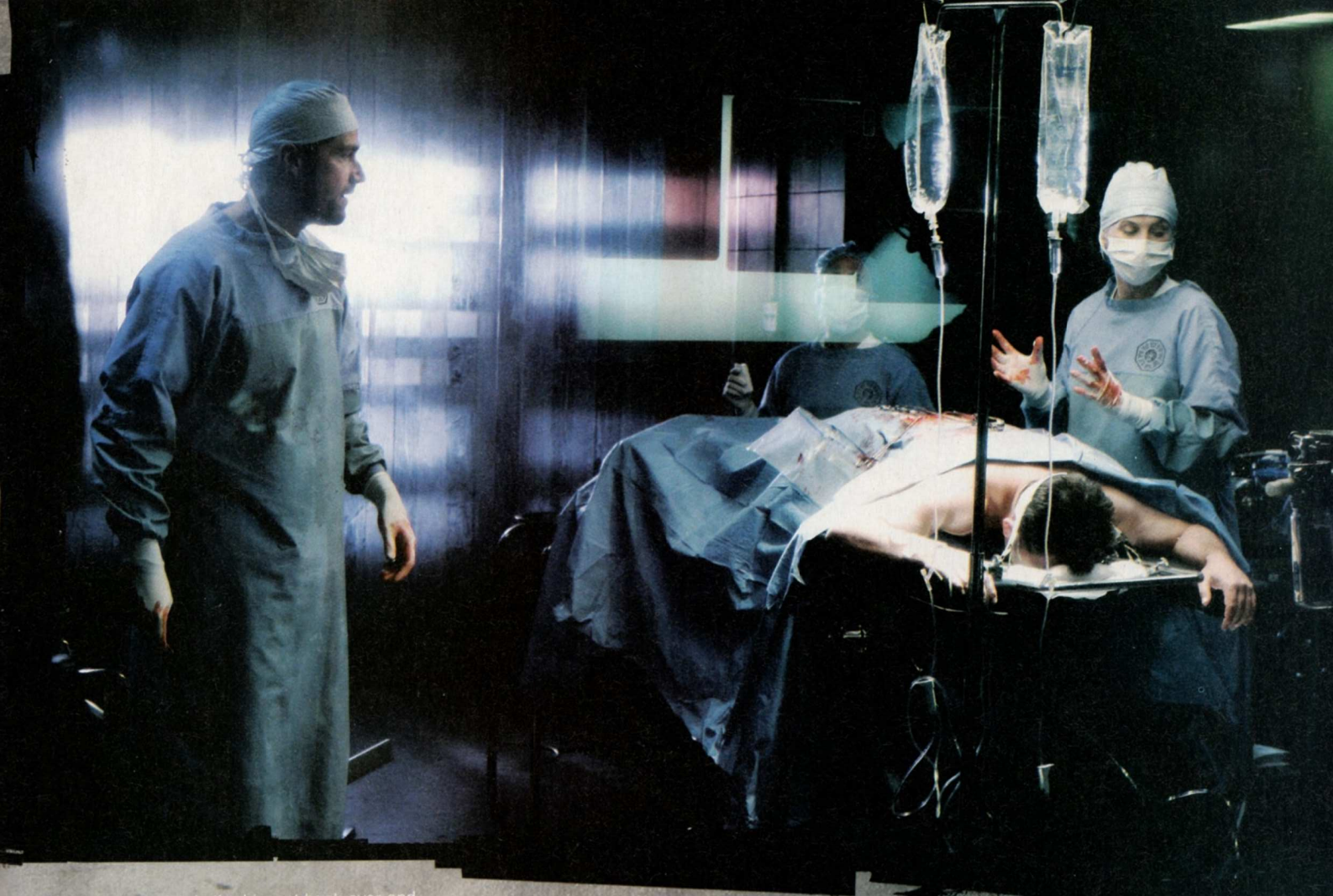
It is a weird thing. It is amazing how much stuff you do get and how much is resolved. It is spread out over the course of the seasons. If you think about how much you know now... a better example is if you only watched season one and then skipped the show until season three, you would be dumbfounded with how much more has happened on the island and answered numerous things. The problem is it hasn't answered everything and new questions keep popping up. That is all part of the storytelling and the best analogy Damon has used is when you are reading a book, you are parceling it out. And there are different types of dramatic television. There's episodic where it is not serialized and you get your question at the beginning and your answer at the end. It is a different type of investment. Then there's *Lost* which is a journey. Every year it begins on a trajectory and by the end of the year, you learn significantly more about that season and the bigger picture.

There's more payoff too...

I totally agree with you. We reference Stephen King's

L to R: Matthew Fox (Jack) with a trio of *Lost* Executive Producers – Bryan Burk, Carlton Cuse and Jack Bender





The Stand which is the biggest book ever and a hugely daunting thing. The joy though, is experiencing the whole novel, not just one or two chapters, similar to a television series. For us to shift and change what the show is, we'd become a different series and that is not what you want. Throughout the season, there are dramatic, big tent pole events that happen which give *Lost* an enormous jump forward. It is a delicate balance.

A COUPLE OF THINGS

Paulo and Nikki may be unknown to viewers and their fellow islanders, yet Executive Producer **BRYAN BURK** promises that will gradually change...

"They will receive their own flashback. Again, we are trying to do it as organically as possible. That is why their appearance has always been very subtle, small, and slowly moving forward. You don't want an episode where it is like, 'Oh, hey guys! Where the hell did you guys come from?' The idea is to slowly integrate them in. It is the same thing we did with Arz1 in the first season. You hadn't seen him for 20 episodes and all of a sudden he's there, makes a comment or two, and sooner or later he's more relevant."

"DESMOND'S EPISODE THIS YEAR IS A VERY BIG COMPELLING EVENT. HIS EPISODE IS GOING TO SEND RIPPLES ACROSS OUR LOST COMMUNITY. HE'S VERY MYSTERIOUS BUT YOU ARE GOING TO LEARN A LOT ABOUT HIM AND HIS BACK-STORY. IT REALLY IS GOING TO SHIFT A LOT OF THE SHOW."

You were recently in New York promoting the *Lost* action figures. How does it feel to be immortalized with these toys?

It is literally my favorite thing and totally surreal. We started having these conversations early on. My office is filled with McFarlane action figures from all of our favorite movies and shows, so the idea we could make our own action figures — let alone with a company we've been fans of for a long time, McFarlane — is totally cool.

As an executive producer, what are some of the challenges of working on *Lost* in this third season?

Staying focused on what our original intention was. The stories change, but we have been doing it for two-and-a-half years now and you want to keep going back and saying, "Yes, this is where we want to go." The challenge of any series is to keep it going and maintain a fresh feel. ⚠️



PEARLS OF WISDOM

Our Quarantine & Analysis zone as you knew it, is no more. Due to the impossible task of broadcasting from the Swan – which is now more like an oversized crumpled tin can – our Q&A team have convinced Co-Creator/Executive Producer DAMON LINDELOF to relocate to the Pearl station. Eight fan questions await him...



1. What the biggest reaction you had from friends/family about the predicament you left the characters in at the end of / Do?

Margaret Moore

As this is a family magazine, I refuse to put the stream of expletives that issued from my mother in print.

2. I'm a big podcast fan! Any plans to get some of the other members of the *Lost* team on one of them with you and Carlton as like your special guests?

Peter Farnham

Although you're clearly trying to politely say Carlton and I just aren't ENOUGH for you, I think this is a grand idea, Peter. Although we can't pull the actors in, there's a host of wonderful writers who might be popping up for the second half of our podcasts.

3. Poor Eko! I'm devastated. Will there be any trace of Eko in the rest of season three?

Julia Bellamy

I'm sorry, Julia, but Eko is gone, gone, gone. We're equally devastated, but the island demands what the island demands.

4. It'll be near Valentine's Day when *Lost* returns – which characters do you think harbor secret burnings loves/lusts for each other?

Arnelle Journaix

First off, I have a secret burning and it's got nothing to do with love. Fortunately, I've got some secret ointment for it. Secondly, I'd keep my eyes on Jack and Juliet.

5. Desmond rules! Will we have to wait long to find out more about his alleged precognitive abilities?

And do you think Des's popularity will cause beards to come back into fashion? I personally think he looks ace with a full beard, as would you!

Samantha Nelson

Samantha, I don't know what "ace" means, but if it means "crushingly handsome," I shall get to work on my full beard immediately. As for Desmond, you won't have to wait long at ALL. You're gonna get a BIG-TIME explanation right after the premiere.

6. Are there more hatches to be uncovered? If so, please please please hint about them!

John Lawes

Yes, John, there sure are. And you've already SEEN part of one behind our pal with the eyepatch. If I had to guess, I'd say some of our castaways might be stumbling on him in the near future.

7. It's all about Juliet for me. Are you guys gonna dish the dirt on her soon? What's she been up to?

Miles Brown

Your dishes will be dirtied, Miles. You're gonna find out lots and lots about Juliet in the first three minutes of the season premiere.

8. Penny! Where's Desmond's one true love? Are we gonna go to the outside world again when *Lost* returns?

Ben Jameson

You will be seeing Penny again soon. As for this "outside world" that you speak of, I have no idea what you're talking about.

Got a question you want to ask Damon Lindelof? No problem. We'll be sending him down into the Pearl hatch for another interrogation next issue. Email the Pearl at: voices@titanemail.com

Dear Diary

"YOU HAVE NO IDEA WHAT A CHANGE HAWAII HAS BEEN FOR MY FAMILY AND I..."

"I AM ENJOYING HAWAII LIKE YOU WOULDN'T BELIEVE! YOU HAVE NO IDEA WHAT A CHANGE HAWAII HAS BEEN FOR MY FAMILY AND I. WE'RE ALL SO HAPPY HERE AND DREADING THE DAY WE HAVE TO LEAVE. WE'RE JUST THINKING, 'HOW DO WE MAKE THIS GO ON AS LONG AS POSSIBLE?' WHEN I WAS HERE BY MYSELF FOR SEASON TWO, I DIDN'T DO AS MUCH. IT IS SO DIFFERENT WHEN YOU COME HERE WITH YOUR WIFE AND KIDS. I HAVE THREE BOYS SO THERE'S ALWAYS SOMETHING HERE TO DO. I'VE TAKEN UP SURFING. SURFING IS A BIG THING HERE EVERYBODY DOES IT, SO YOU MIGHT AS WELL TRY IT. IF YOU GET BITTEN BY THE BUG, I SAY, 'GO FOR IT.' I'M SWIMMING A LOT TOO, ENJOYING THE BEACH, DRIVING AROUND, AND PLAYING SOCCER AS WELL."

(SPECIAL THANKS TO HENRY IAN CUSICK, WHO WAS SPEAKING WITH BRYAN CAIRNS)



In the previous issue of *Lost Magazine* – the special ‘Cursed #8’ edition – we brought you part one of Mr. Eko’s monstrous ordeal. Now, in this Season Return Special, we conclude the struggle, as the artwork reveal how Eko’s peril was originally conceived on paper before the cameras rolled...
Compiled by Paul Terry

JUDGMENT DAY

(PART TWO)



#14

This where we left things in the previous issue, as Eko got dragged along the ground by the mysterious smoke 'monster'..



#15

...which slowly envelops the goliath figure of Eko...



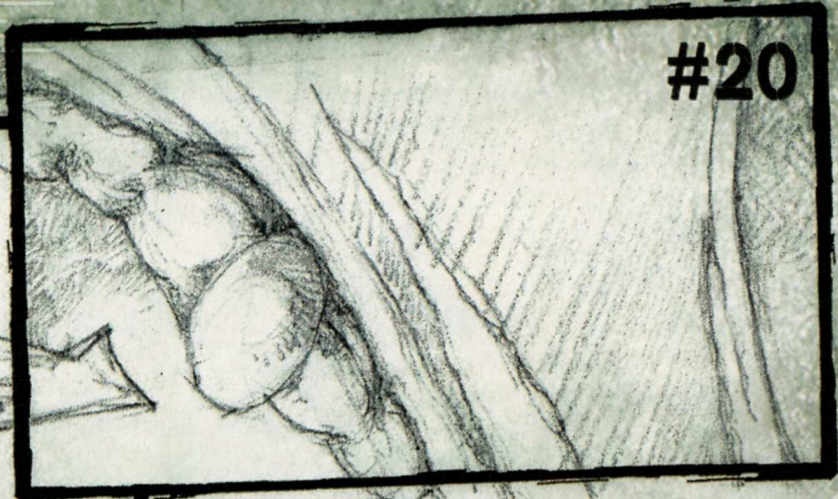
#16

...effortlessly lifting him towards the treetops as though he was weightless.

Dark Territory



A series of quick cuts begins: Eko's hands struggle to find a grip on the tree...



...as we see his huge form collide once more with yet another tree.



...then his face is slammed against the trunk with brute force.



The smoke 'monster' flings the Tailie up into the air again...



Eko cries out as he falls from a great height towards the forest floor...



...as the camera tracks his flight path before he strikes bark once more.



#23

A cut shot of Eko's face indicates the pain this attack is causing...



#25

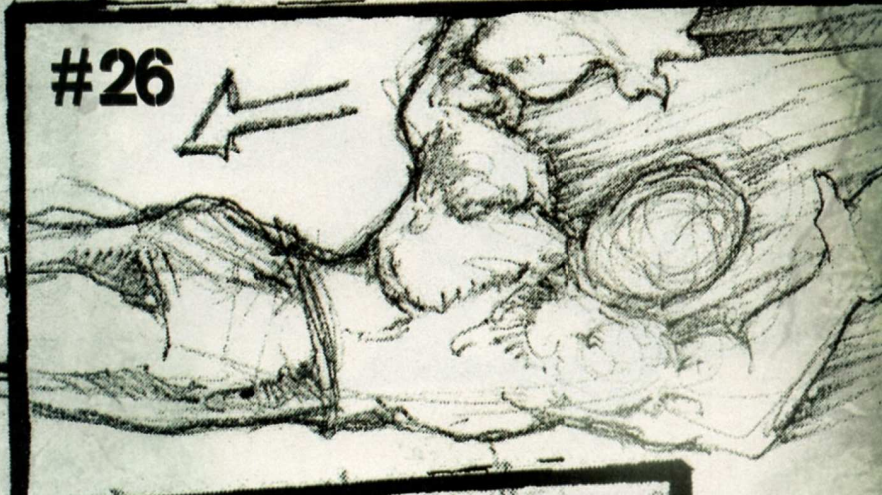
Falling to the ground face-first, Eko fights to ignore the pain barrier...

...as his body is wrapped around a tree again.



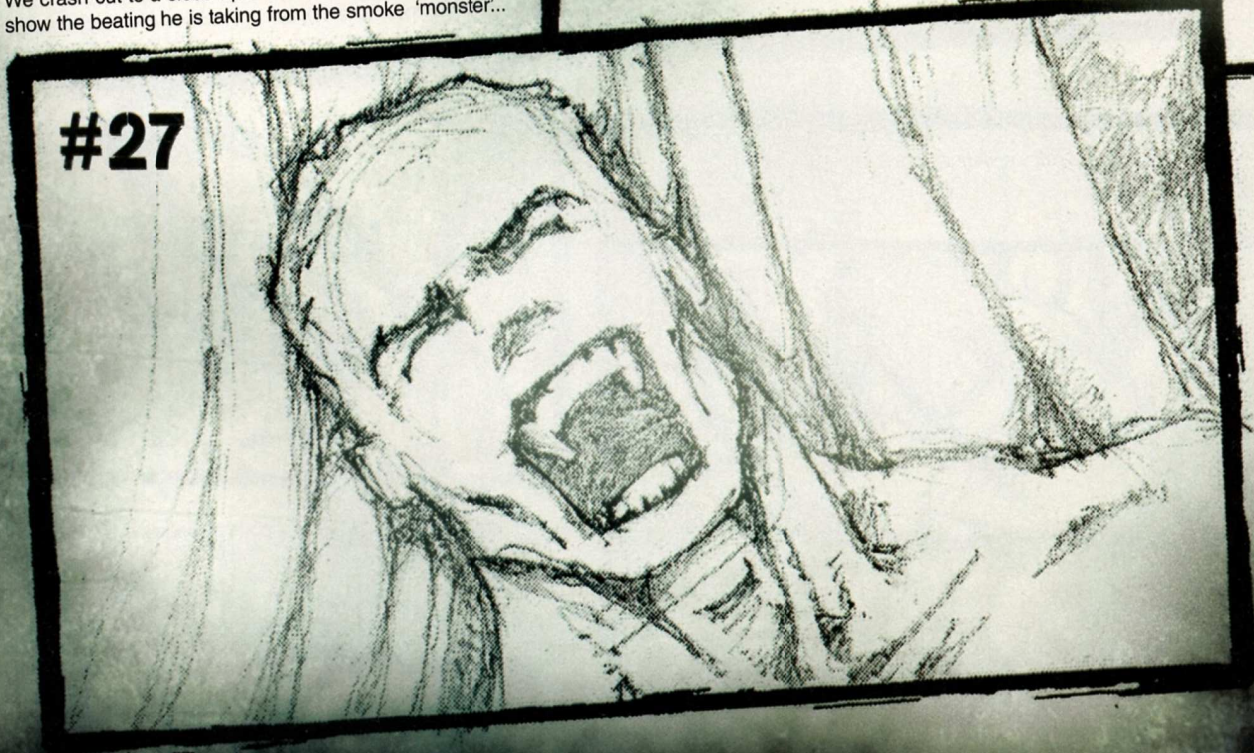
#24

...but before he has a chance to catch his breath, he is dragged kicking and screaming across the ground for another round of torture...



#26

We crash-cut to a close-up of Eko's face to explicitly show the beating he is taking from the smoke 'monster'...



#27

Dark Territory

#28



Just as the audience (and Eko) think the attack is over, the camera swoops in...

#31



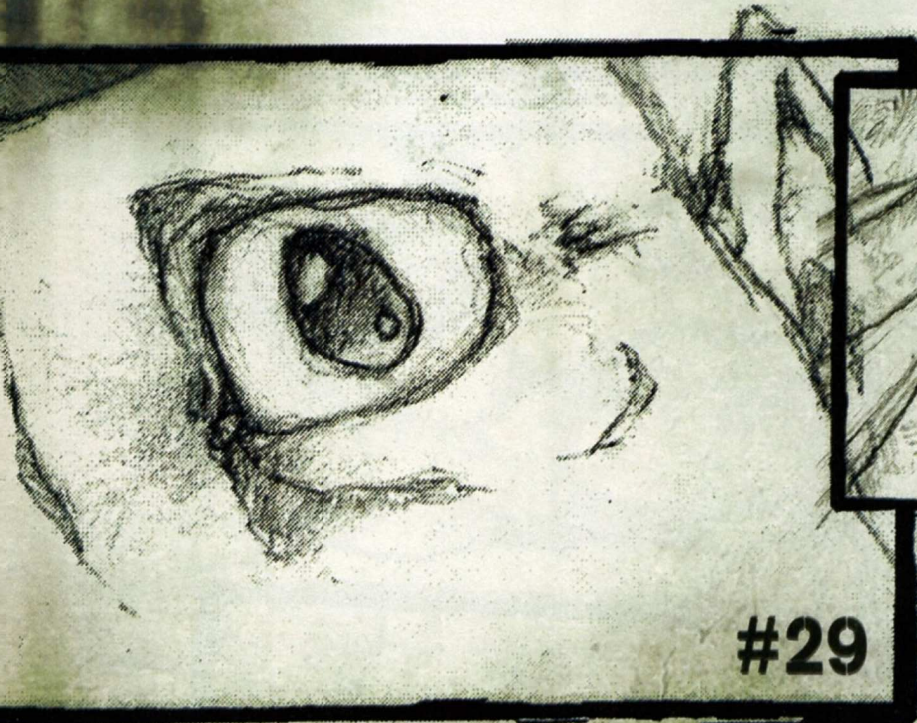
Violently wrenched from the soil at great speed...

#32



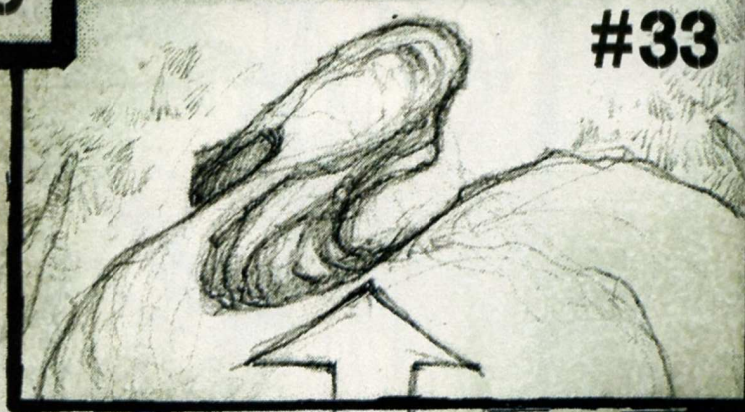
...we crane underneath this black apparition to see how colossal it really is.

#29



...to Eko's eye, and just as we witness one of *Lost's* most frequently used shots...

#33



As we zoom along the seemingly endless tunnel of darkness...

#30



...the smoke 'monster' appears to form a fist shape, grabbing at one of Eko's legs.



...and just as we are about to become engulfed ourselves by the smoke 'monster'...



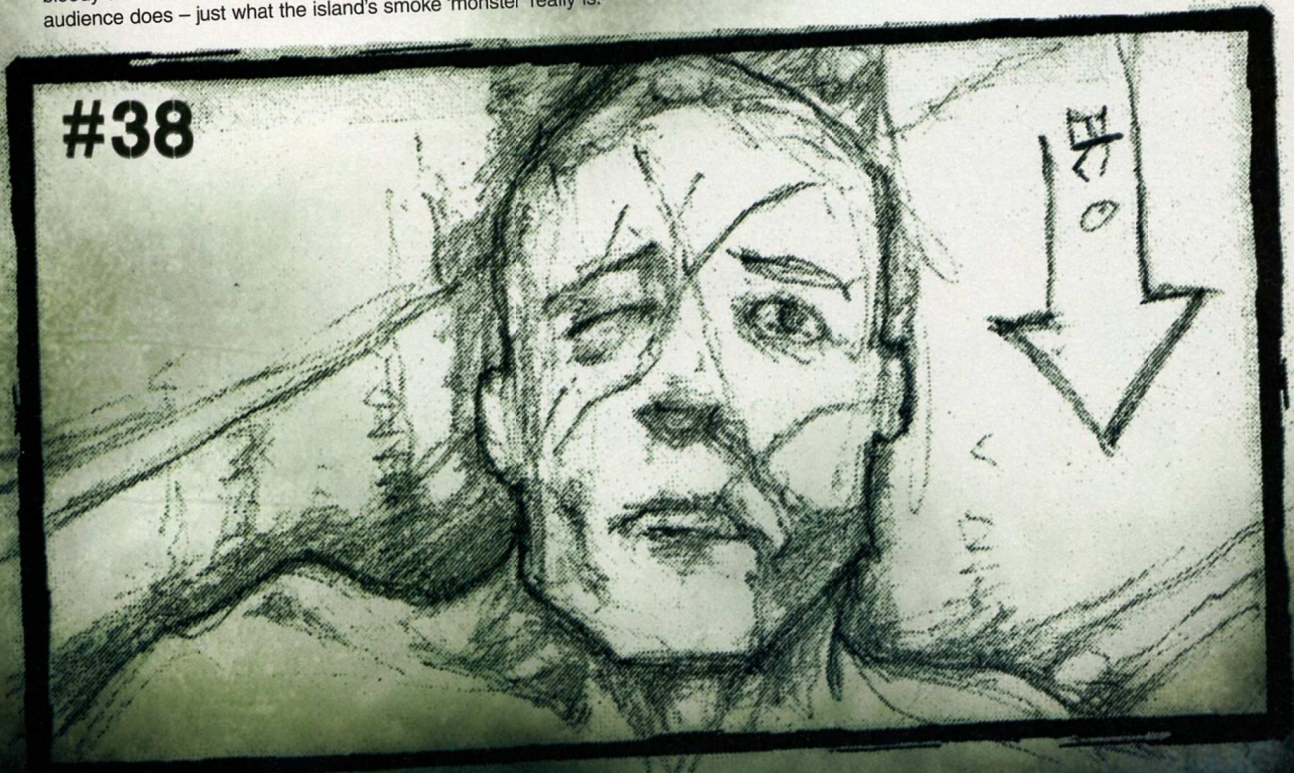
Swirling like a tornado, the smoke 'monster' writhes around in the air, leaving Eko to fall. With nothing to break his fall, Mr. Eko descends down, down, down, at great speed...



...the camera snaps back to show Eko get whipped up high.



...eventually striking the ground with tremendous force. Battered, bloody and beaten, Eko clings onto life, wondering – as the audience does – just what the island's smoke 'monster' really is.



A man with short dark hair, wearing a black tank top, is swimming in clear, turquoise water. He is looking towards the right of the frame. The water is bright and bubbly, suggesting a tropical or island setting. The background is slightly blurred, showing some wooden structures or parts of a boat.

THE OTHERS

DESIGNS

It takes a lot more than gorgeous vistas and crystal blue Hawaiian waters to capture the complexity of the look of *Lost*. That job goes to *Lost* Production Designer, **ZACK GROBLER**, who oversees the design of the sets, colors, textures and style in collaboration with the director to create the *Lost* world.

Words: Tara DiLullo

AND WONDERS



What is your primary duty on *Lost*?

I assist the director in visualizing the 'world' they're creating and come up with ideas, and how to achieve them quickly and economically. Throughout the episodes, I constantly challenge the logic and realism of our Dharma world and look after the overall style of the show.

How many people comprise your art department team and what do they do?

The production designer usually has a large team of creative talent working with them: art directors, set designers, graphic designers and coordinators who research, plan and draw the set designs. There are also craftsmen: carpenters, welders, sculptors, plasterers and painters who build and add the finish to the sets. The set decorator and set dressing crew add the furniture, drapes, light fittings, rugs, utensils etc. according to the style discussed with the designer.

The Greens Department adds the plants required for the set. They are very active in outdoor sets and can add dirt over asphalt, trees, shrubs and lawn or even recreate the outdoors inside a studio. The Props Department is responsible for any object handled by an actor. This can be food, guns, knives, backpacks or animals.

THE OTHERS

How did you come to this job?

I grew up in Mpumalanga, South Africa where I had a lot of outdoor experience in nature and with wildlife. I always had a talent for drawing, painting and sculpture. While studying Architecture I found work as sculptor on a local film during the holidays. I decided then and there that the film industry was for me.

In the early 1990s, international features started coming to South Africa for the locations and needed local drafting and set designers. I had a background in architecture, and soon worked my way up to the position of assistant art director. I became well known as one of the top art directors in Africa and worked on large features in difficult locations like Mozambique, Namibia, Zimbabwe, Zambia, Morocco, and Ukraine.

On one of those features I met my wife Kristina, who's a British film editor, and I went to live in London. Being African, the British weather really didn't work too well for me, and so we struck a compromise to move to a sunnier place where we both can work on film: California – the obvious choice!

I was really excited when my name cropped up on a list of potential production designers for *Lost* in December 2005. I flew out to Hawaii to meet the producers and crew. I immediately felt at home in Hawaii since it reminded me of Cape Town, South Africa: the same climate, beach, city bowl and mountains behind, and many different cultures. I took over from the previous designer Jim Spencer in season two.

What are the artistic challenges of putting *Lost* together visually?

Lost is a great opportunity to design unusual sets. Every week we have to come up with several new designs and ways to achieve it. Designing for *Lost* is unique in that there are two camera crews shooting different episodes alternating weeks... but only one art department. Whilst one unit is shooting, we prepare sets and open them to make sure all is well, and at the same time we work with the *other* unit who's scouting locations and having meetings about what's coming up. It is exhilarating to work to such a tight schedule: problem solving and multi-tasking every day. One could say that it's movie making in turbo mode! We have an amazing team working here on the show: everyone contributes creatively, working long hours, and many weekends too.

What were some of your favorite episodes?

My first episode was *Maternity Leave*, where I designed the medical hatch with the creepy nursery. Another hatch I loved designing was the Pearl, with the video monitors and cool chairs.

I really enjoyed *Three Minutes* too. My experience from Africa was especially useful in the organic design style of the 'yurts' – the Others' camp – that we saw in this episode. It was a difficult location to build at: on rock at

the edge of the sea in heavy wind. And then of course the blast door map in *Lockdown*. First I started with rough sketches of what the map could look like, and in collaboration with the director, producers and writers I drew several versions of the map before everyone consolidated on what it should be. The writers contributed the Latin and Dharma notes, and I asked Kristina, who has a degree in Physics, to help with the math that indicates anomalies in magnetism. She did great! The layers were drawn separately, and then scanned so that I could color them in Photoshop to create the layered look.

The revelation of the Others' community and their alternate island is something that has been such a compelling aspect to season three. What's been the most fun about that storyline from a design perspective?

Revealing and conceptualizing the Dharma world is what the design team lives for! It was really exciting to design the world of the Others. We came up with ideas for where they live, and what it used to be like when the Dharma initiative was still active. The Art Department is so passionate about the concepts of the Dharma world,

DEPARTMENT STORE

ZACK GROBLER discusses the other areas of Team *Lost* that are essential to his side of operations, the production design...

"The **Locations Department** is vital to the production designer. We initialize the first ideas regarding the locations for *Lost*. Together with the director, we go out to scout for possible locations, and work out the changes which each will need in order to convert them into sets for each episode. It might involve adding walls, painting rooms, and adding furniture etc. Often we empty out an entire house and redecorate it completely, and store the owner's furniture. We even take photos of these locations before we begin, so that we can put everything back exactly the way we found it! The **Transportation Department** assists by providing all vehicles seen in the show. The model, year and colors are confirmed with the designer and director.

"**Special Effects** discuss explosions, water effects, and any mechanical moving props with the designer and director and how it will affect the sets. Sets that explode are usually built without metal nails or bolts that could become a projectile.

"**Visual Effects** use computer graphics to add to the sets and collaborate with the designer using set pieces to enhance the computer graphics.

"**Wardrobe and Make Up** also coordinate their colors and styles with the designer to match the sets."



that we often get carried away with the strange world we're creating!

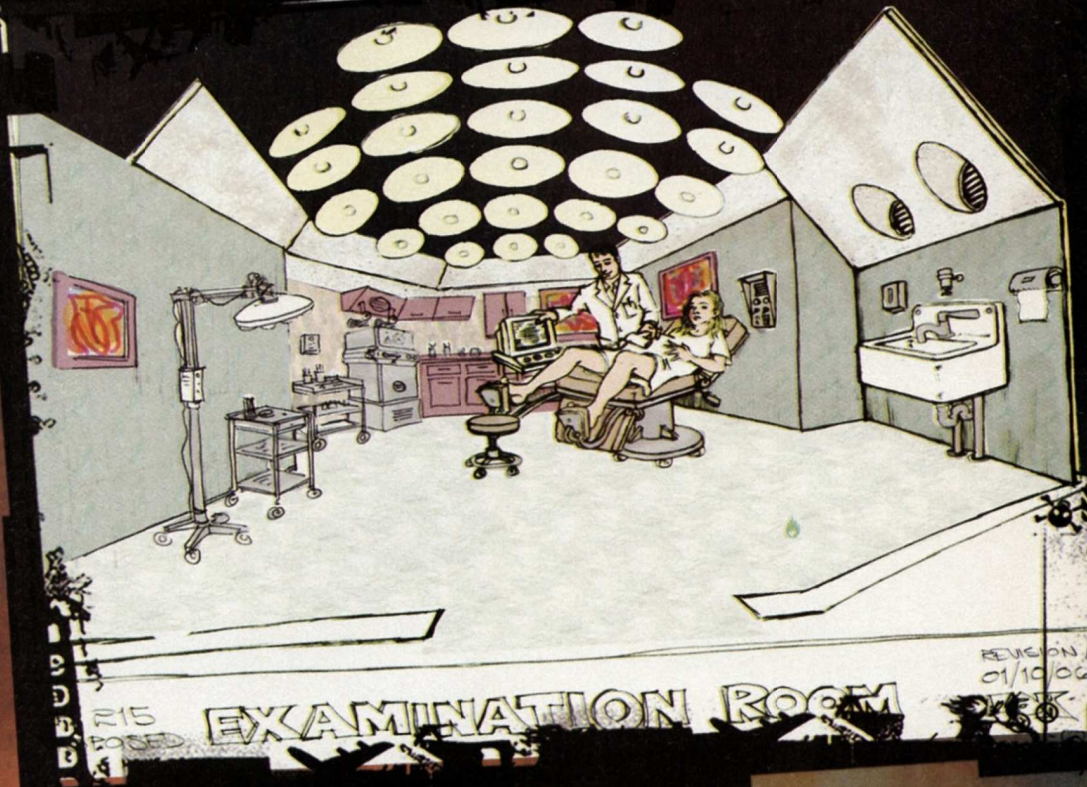
We also found a great location for a deserted zoological laboratory in the jungle. I flew back to LA to meet with the producers and director, who immediately loved the locations we presented to them.

The flashbacks allow you to break out of the island setting. Are they a fun, creative design alternative for you and your team?

The flashbacks are exciting, since we travel to different countries every episode. We strive to show different worlds outside the boundaries of the island. Every detail is researched: Culture, signs, font types, even involving translators to help with various languages, Korean, Nigerian, Arabic, etc.

What is the most satisfying aspect of your job?

The main function of the art department is to create a realistic milieu for the show. We fill in the details between the lines of



SEA LAB

Production Designer ZACK GROBLER explains how the Hydra's surgical room and exterior cages were realized...

"The Dharma zoological lab was a deserted zoo location in Honolulu, which suited the concept perfectly. We built metal cages and designed the gadgets inside that Sawyer had to figure out. The same industrial style was then carried on into the Hydra operating theater, which I imagined as a large-scale veterinarian facility, with cranes to lift heavy animals such as bears. The idea behind it was to show that the Dharma Initiative experimented on animals, but that now the facility is used for human operations."

"IN DECEMBER 2005 I FLEW OUT TO HAWAII TO MEET THE PRODUCERS AND CREW. I IMMEDIATELY FELT AT HOME IN HAWAII SINCE IT REMINDED ME OF [MY HOMETOWN] CAPE TOWN, SOUTH AFRICA THE SAME CLIMATE, BEACH, CITY BOWL AND MOUNTAINS BEHIND, AND MANY DIFFERENT CULTURES."

script and set the mood for the actors and the audience to fully enjoy each episode!

Finally, the Hydra – that's an interesting set because it also had to be functional with large amounts of water released into it...

The Hydra underwater set was particularly challenging – getting water on the set was a logistical problem. The exciting part of this design was in creating an industrial looking

aquarium with floodgates and sealable doors, without revealing too much to the audience initially, whilst solving all the logistical problems creatively. I came up with an idea to split the set into three different parts: a dry set to shoot the set in its entirety before it is flooded, consisting of Jack and Juliet's rooms and the corridor. Then a wet set built outside in the parking lot, which was just the door. We used a front-end loader for dumping water into the door as it opens.

In another wet set we built in a pool, which was the corridor and Juliet's room filled with water. Visual Effects created a current with hoses to simulate water rushing through. All these sets had to be completed in less than two weeks and ready to shoot on schedule. It worked out perfectly. The sets were seamless, and no one ever thought there was more than one!

Don't miss the next issue, on sale April 10, for more amazing production design artwork and photography courtesy of Zack Grobler

BY THE FIRE 

Lost's delicate, troubled homemaker is slowly revealing herself to be far more complicated than we first imagined. Sun may have kept her ability to speak English a secret from her husband, Jin, but now there are darker lies coming to the surface. YUNJIN KIM discusses her character's continuing metamorphosis...

Words: Bryan Cairns

SHADOW ON THE SUN

"ONCE I SHOW A LITTLE BUMP IN MY STOMACH, I KNOW THERE IS GOING TO BE SOME TYPE OF INTERACTION WITH THE OTHERS..."

Season three seems to have amped up the ante again...

It has been interesting. It feels like a different show. The first season, it was all about the survivors, the island, trying to deal with day-to-day things like lack of food or water, and being chased by a polar bear and the 'monster.' The second season was about the Tailies and their 48 days on the island. Then it got very scientific and it was all about the Dharma Initiative and what the hatch meant. Now, it is about the Others – they are on a different island! Each episode feels like a new show. Sometimes it feels like a mini movie.

You started off as this large ensemble then Michael, Sawyer, and Jin were off with the Tailies. This season, Jack, Kate, and Sawyer have been captured by the Others. It seems like all the actors function as separate groups these days...

I know – I miss them all. I used to love having those group scenes because we could all eat together, spend the whole day just chatting, and hanging out together. If you were doing a group scene, there is not much that is asked of you, so you are relaxed and laid back – one character makes a very long speech and we all have to listen. I miss those and we used to see each other every day. I haven't even seen Daniel Dae Kim [lately] because he wasn't in the last episode, and the episode *before* that we were both not in it. Once you get used to seeing them and you don't, it is like "Aww!"

You've been vocal about getting to do more action and wielding a gun. How thrilled were you with Sun's confrontation with the Others?

I loved it! I think the producers knew that I wanted to do a little bit of action so once they wrote the script, they kept saying, "You are going to love this episode!" I got really excited about it, but once it is already hyped up, you know sometimes that you can get disappointed when you get the script. But this time I was so excited. The action I had to do, I loved. It wasn't like all of a sudden Sun was going to be all [shouts] "Hey!" [Shooting Colleen] was done as self defense, and I thought it worked well to show a darker side of Sun. She seemed too perfect for me. Other characters have either killed one or two people – they have these super dark pasts and then you get Sun. She was a little unhappy with her marriage so she was going to leave her husband, but she didn't, therefore she cracked. She [initially] didn't seem to do anything *really* bad but now I see there are definitely more layers to peel back with Sun's character.

Are you worried about the repercussions from those actions? After all, Colleen's husband has been going ballistic...

Poor Sawyer! I keep thinking, "Sawyer doesn't know we shot Pickett's wife!" I don't know. Hopefully, it doesn't get completely lost in the storyline and they develop it a little more. Once I show a little bump in my stomach, I know there is going to be some type of interaction with the Others – they seem to go after women who are pregnant. Either way, I know I'm going to face the Others, and hopefully, I will win again.

Were you happy with Sun and Jin's latest flashback in *The Glass Ballerina*?

I really liked that episode. The whole thing about the little girl and the father... even when Sun was a little girl, she had to learn how to lie from an early age. That was a great introduction of bringing that awful father in and what type of figure he played in Sun's life. It is amazing how Sun's father has caused both Sun and Jin so much trouble and grief.

We saw Sun and Jae Lee in bed for the first time. Did that fuel any of your theories as to who got Sun pregnant?

When I read the script, it was really clear they had sex. The scene was right after sex and we shot it that way, with heavy breathing and the sheets. They then cut it up [in the edit] so it was ambiguous as to whether they were *about* to have sex or just after. A lot of fans wrote in saying, "Sun did *not* have an affair with Jae Lee," and others were like, "No! No! It was *after* sex." It was interesting how they edited it, so they could go back and say "You know what? She never had sex with Jae Lee therefore it has to be somebody else's baby." They are really playing up who the father is and it is driving me crazy. I still don't know. When we saw [the episode] we went, "Wait a minute! We were a lot more passionate! What is going on?" And then I figured out, "Oh, they probably planned the whole thing! They probably saw the scene and wanted to keep it safe!" I have no idea what the writers are thinking.



BY THE FIRE

NEWBIES

YUNJIN KIM talks about season three's cast additions...

"With Kiele [Sanchez – Nikki] and Rodrigo [Santoro – Paolo], I hung out with them at a party but I've never worked with them on set. Whenever we have these big [promotional] functions, that is where I see them. I've not had a scene with any of them yet, nor Ben or Juliet or the rest of the Others. I hope that we get to work with them really soon because it is always fresh and nice to work with new people."

The flashbacks have dealt with Sun and Jin's courtship, their marriage, and the roadblocks in their relationship. What would you like the writers to explore so you can get a better grasp on who Sun is?

Ever since she was a young girl, she was forced to lie in various stages of her life for a reason, whether that be her father, her Mom, her environment, or the culture. She lies a lot, so I'd like to see where that is coming from, why she feels she needs to hide the truth. One episode we did was called *The Whole Truth* and Jack says to Sun, "You better tell Jin the whole truth, not just a partial." I think Jack caught on to Sun covering or fabricating the truth many times. I would personally like to know why she can't come clean, especially with her husband. That will give us a huge clue to who Sun really is and why she acts the way she does.

"[SHOOTING COLLEEN] WAS DONE AS SELF DEFENSE... IT WORKED WELL TO SHOW A DARKER SIDE OF SUN."



One of her biggest secrets was being able to speak English. Do you think Sun uses that as leverage over Jin?

I don't know. In the last episode, Sayid asked her to lie to Jin for a little while. His plan was genuine and honest – he is trying to save Jack, Kate, and Sawyer – so I never questioned Sun agreeing with Sayid. In the beginning of the episode where she's in the bathroom throwing up, Jin says, "You have to tell Sayid we are leaving right now," and Sayid says, "You know, I told Jack I will come for him and I am not turning my back on him." Sun agrees right there that Sayid is right. In that sense, I agree with Sun's decision and I think she was very faithful translating every line Sayid was saying to Jin.

What has got you excited about upcoming episodes?

It is all about the Others and we are really getting down to who they are. As a fan of the show, I've been wondering, "Where are they from? Were they born on the island? How do they know everything?" They have these files, technical ports, and their knowledge on and off the island. They are a big plotline for season three and I am sure we will get some definite concrete answers.

DON'T FEAR THE REAPER

The 'monster' has once again wreaked havoc. YUNJIN KIM discusses *Lost's* body count, and why she feels death may not be the end for some...

"Yes, I was surprised [by Eko's death], but I was glad because the storyline came back to the island. The last line Eko whispers to Locke, that was scary: "We're next," as in, any one of us. It was a great way to remind people that we're not all safe. We tend to forget because it is our third season, and yet five of our series regulars have been killed off. The island is still a dangerous place and we don't know much about it. Each character that has been killed off, they've come to terms with their past; either forgiving or letting go, except for Libby. They have a natural conclusion to their character and journey. That is why I think we are going to see Libby either as a ghost or in a flashback again because she never really had a conclusion in my opinion."





After three seasons, how much influence have you had on Sun's development?

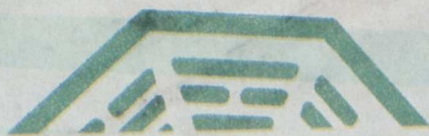
In the beginning, there were a lot of conversations because they wanted to make sure they represented Korea and Korean culture correctly, little things like Sun and Jin's name. For example, my name is Yunjin and having two syllables as opposed to one is normal. We do have some Koreans named Sun, but it is really rare that a couple is both named Sun and Jin. So we made Jin-Soo have a full name – little things like that I've had input with. The creators of the show have been so open from the very beginning. Now we have a Korean American writer, Christina Kim, on the writing staff, so at this point, I don't have to confirm everything. There are other little things like at Jae Lee's funeral, it is tradition that Korean women wear a small ribbon attached to a bobby pin on their hair to show they are mourning. As far as the storyline, Christina does most of it.

Lastly, death is a frightening, but apparently inevitable, part of life on *Lost*. If they decided to kill Sun off, how would you like her to go out?

Oh... let's see. You have to be a little more delicate with Sun because she's pregnant. I would like to go out after I give birth, but that is so cruel having a baby and getting killed. That is like killing two people off. In the back of my mind – and I shouldn't say this because I don't want to jinx it, but I'll knock on wood – I think they would kill her off after she gives birth. That means I'll have to be on the show for another 10 years because its only 75 days since we crashed on the island. They told me I'm not going to be showing for a while so that is a sneaky way of saying I'm not going to be killed off anytime soon... 🔥



HYDRA STATION
PROGRESS REPORT



HYDRA STATION

SIX DEGREES OF SEPARATION

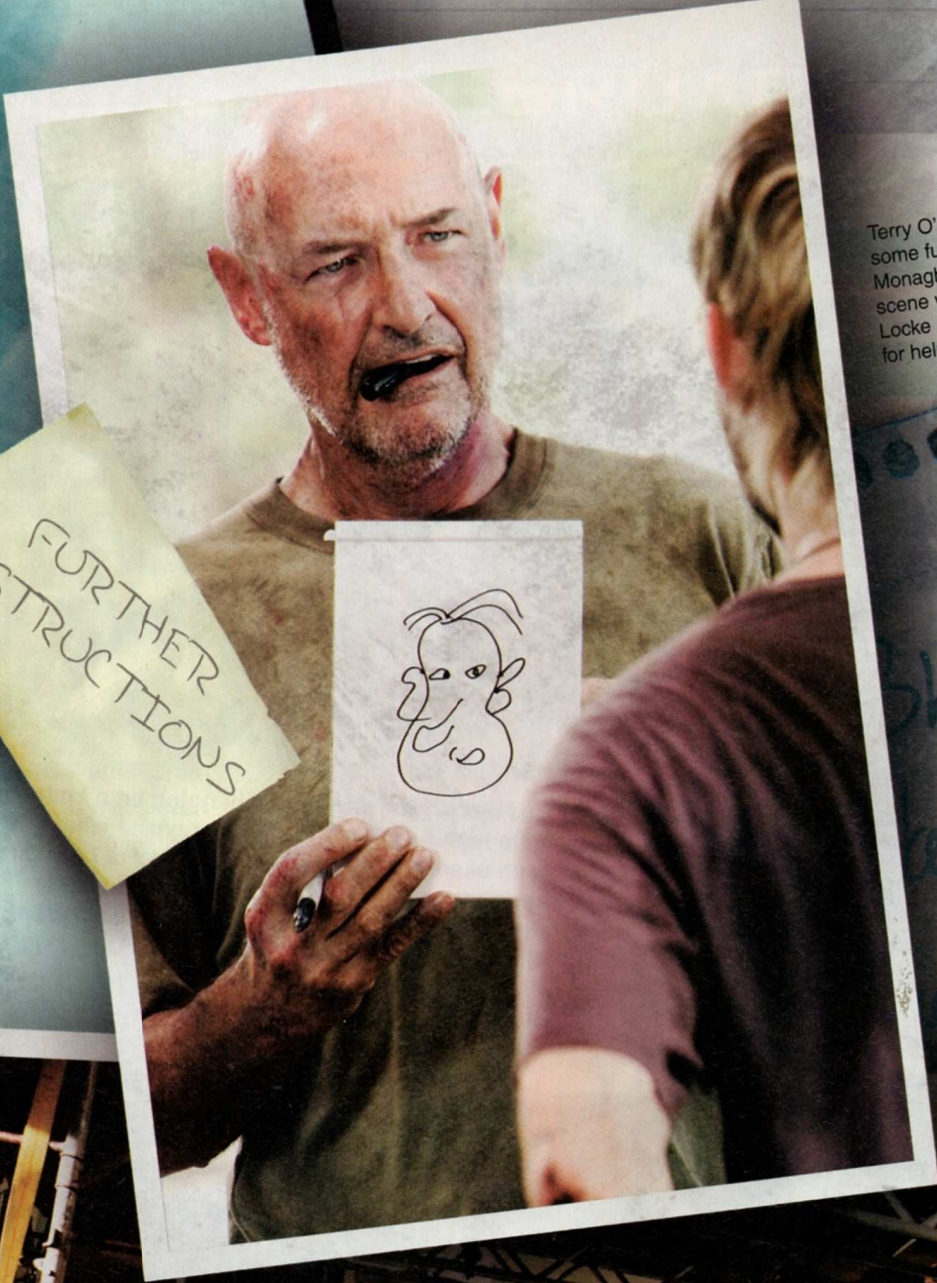
With *Lost* literally leaving things hanging on a knife-edge before the hiatus, *Beyond the Hatch* revisits what you have seen of season three so far. Courtesy of *Lost* On-Set Photographer **MARIO PEREZ**, here is a completely different look at the new season's first six episodes...

Compiled by Paul Terry



A TALE OF TWO CITIES

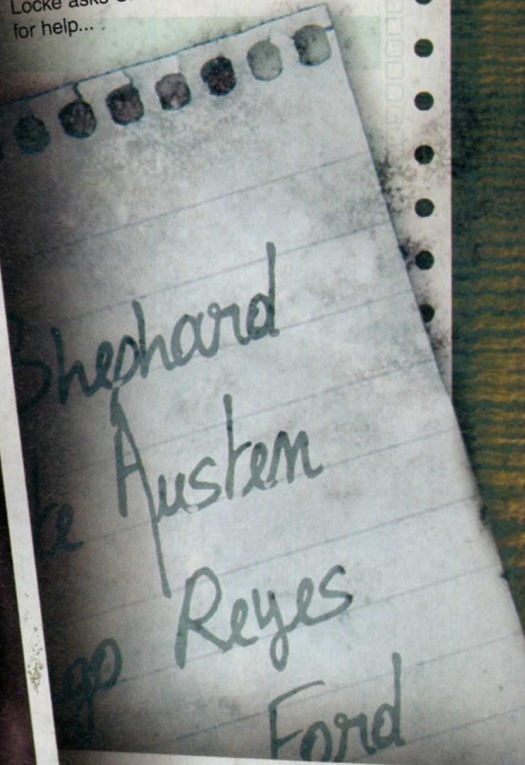
That fantastic shot of Sawyer staggering into his cage was achieved by one of these special harness cameras...



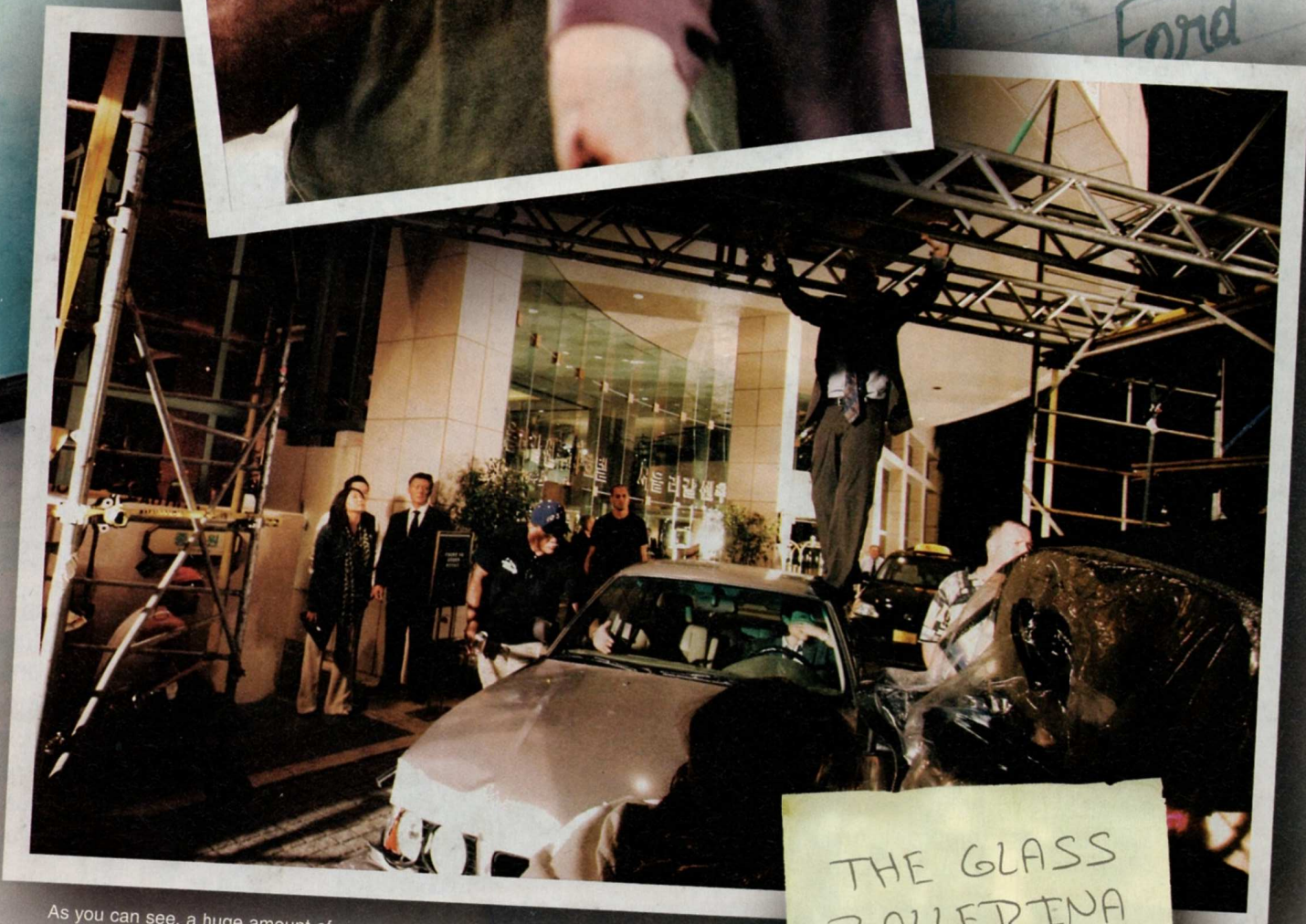
FURTHER INSTRUCTIONS



Terry O'Quinn has some fun with Dominic Monaghan during the scene where a mute Locke asks Charlie for help...

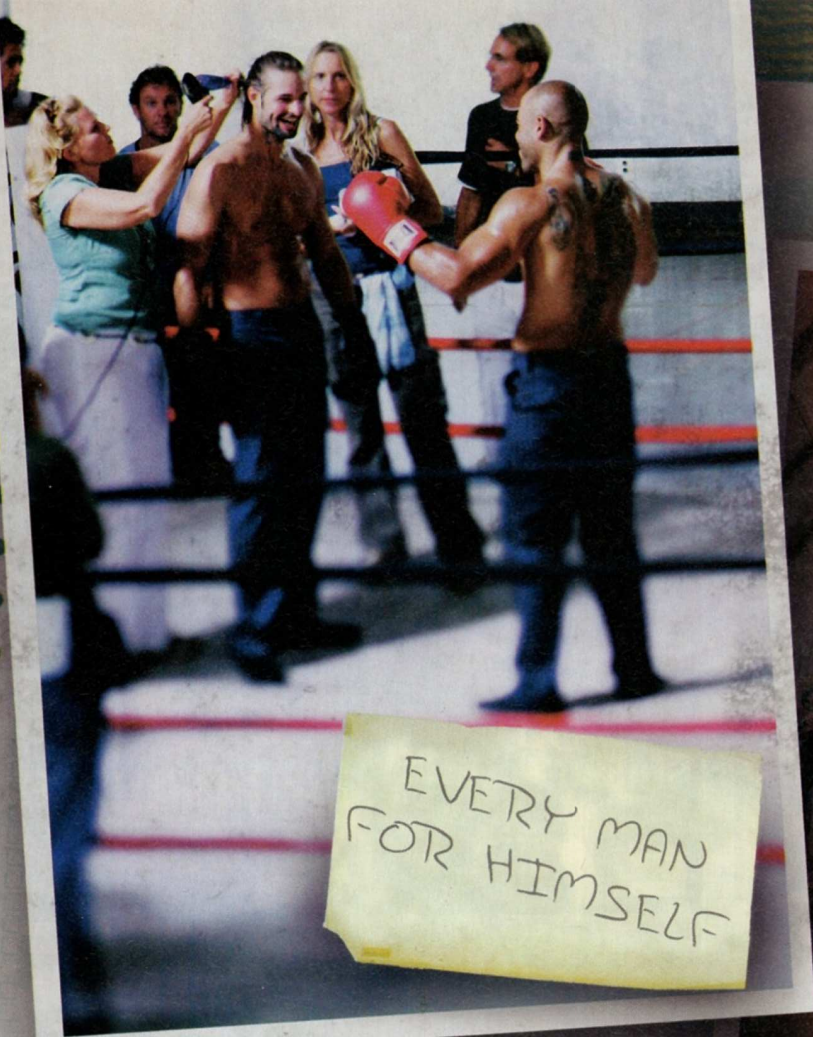


Shepard
Austen
Reyes
Ford



THE GLASS BALLERINA

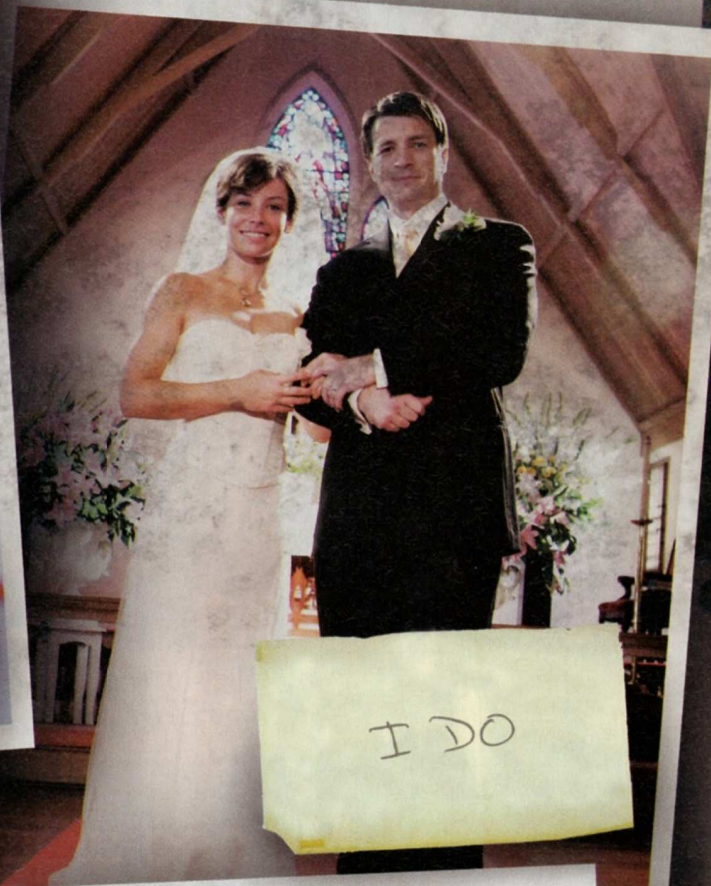
As you can see, a huge amount of preparation went into shooting Jae Lee's suicide sequence...



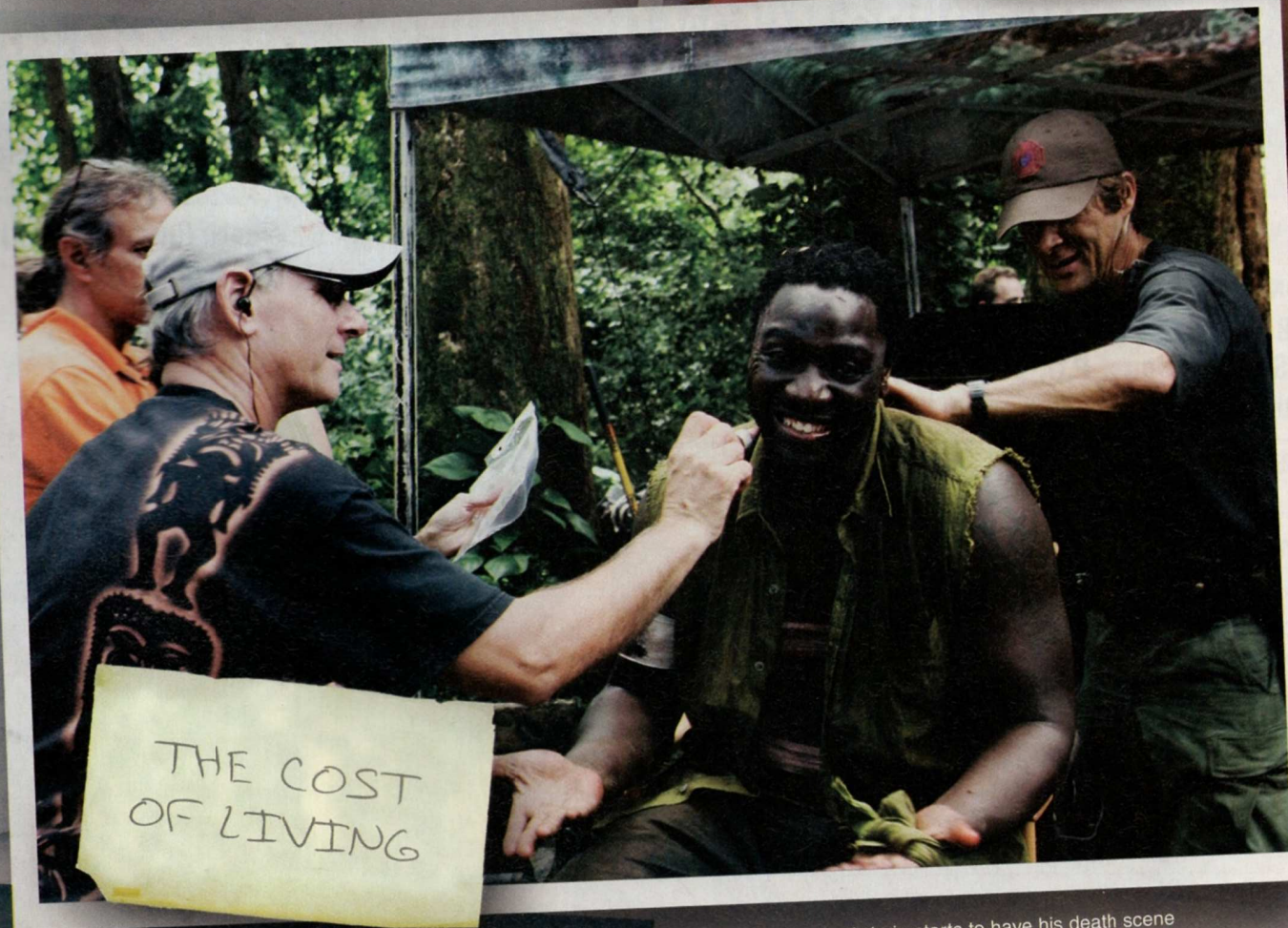
EVERY MAN
FOR HIMSELF

Josh Holloway finds the funny side of having his hair straightened whilst performing a scene as a boxer...

Evangeline Lilly and guest star Nathan Fillion pose for the cameras for the flashback marriage of 'Monica' and Kevin...



I DO



THE COST
OF LIVING

Adewale Akkinuoye-Agbaje starts to have his death scene 'blood' applied by Head of Make-up Steve LaPorte...

DIARRIA

Dear Diary

"I NEVER WOULD HAVE GUESSED HAWAII OR HOLLYWOOD WOULD BE ABLE TO PROVIDE ME WITH ONE OF MY DREAMS..."

"I TEND TO APPRECIATE THE TINY MOMENTS AND THEY MAKE ME THE HAPPIEST. I WAS SITTING OUTSIDE TWO NIGHTS AGO AND I WAS LOOKING AROUND THE ENVIRONMENT. IT WAS SO QUIET AND THE BIRDS WERE CHIRPING AND THE TEMPERATURE WAS PERFECT. WHAT I SAW WAS A DREAM OF MINE FROM ABOUT FIVE YEARS AGO. IF SOMEBODY HAD SAID TO ME, 'WHAT WOULD BE SOMETHING, IF YOU COULD DREAM OF DOING SOMETHING, WHAT WOULD YOU WANT TO EXPERIENCE?'

I NEVER WOULD HAVE GUESSED HAWAII OR HOLLYWOOD WOULD BE ABLE TO PROVIDE ME WITH ONE OF MY DREAMS.

THE BEAUTY AND SIMPLICITY OF THE LIFESTYLE THAT I HAVE MEANS I CAN ENJOY IT IN PEACE BECAUSE I'M NOT STRESSED OUT ABOUT WHERE MY NEXT PAYCHECK IS COMING FROM, OR WHAT I AM DOING WITH THE REST OF MY LIFE. THE FACT THAT THE SIDE OF MY BRAIN THAT WORRIES ABOUT MY FUTURE HAS BEEN ABLE TO TURN OFF AND ENJOY WHERE I AM AT, AND THE SIMPLICITY OF LITTLE ASPECTS OF MY LIFE, I JUST REVEL IN IT. I SAID OUT LOUD, 'I LOVE WHERE I AM' AND IT FELT REALLY GOOD."

(SPECIAL THANKS TO EVANGELINE LILLY, WHO WAS SPEAKING WITH TARA DILOLLO)





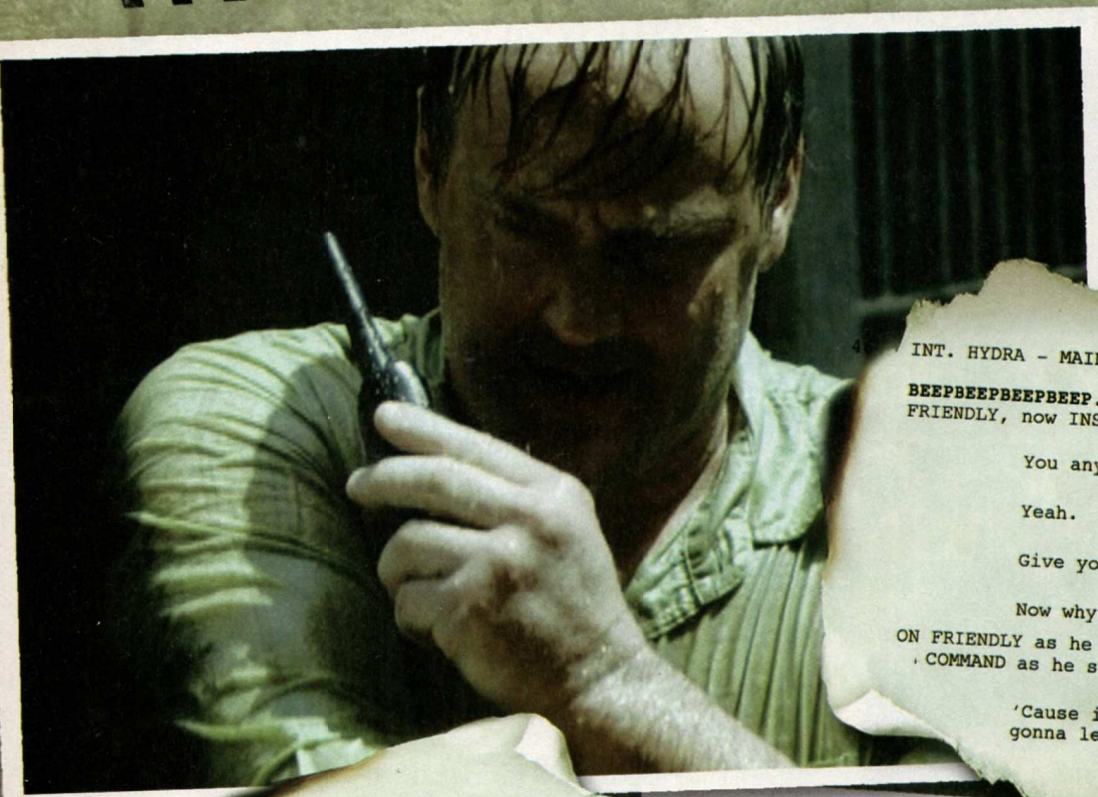
Black Box

Oceanic 815 Flight Recorder

"I'M NOT LEAVING WITHOUT YOU!"

Black Box Recorder contains exclusive *Lost* script extracts, detailing how the scenes were written prior to filming. To bring you up to speed, and take you seamlessly into episode #7 of the new season, here are the last moments of *I Do*, written by Damon Lindelof and Carlton Cuse.

With a revenge-filled Pickett ready to execute Sawyer in front of Kate, "...Pickett keeps his gun pointed at Sawyer as he wipes the rain from his eyes and pulls his walkie off his belt - PICKETT: 'I'm here. What?'"



INT. HYDRA - MAIN BUILDING - OPERATING ROOM - INTERCUT
BEEPBEEPBEEPBEEP. PAN UP FROM AN OUT COLD IVAN to FIND FRIENDLY, now INSIDE the O.R., talking into the WALKIE --
FRIENDLY
You anywhere near the cages?
PICKETT
Yeah. You could say that.
FRIENDLY
Give your walkie to Kate.
PICKETT
Now why the hell would I do that?
ON FRIENDLY as he looks to -- JACK. Fully in
COMMAND as he stands over an unconscious Ben.
FRIENDLY
'Cause if you don't, the doctor's gonna let Ben die.

ON SAWYER AND KATE as they overhear this.
WHAT!? Pickett is CONFUSED. And ANGRY.

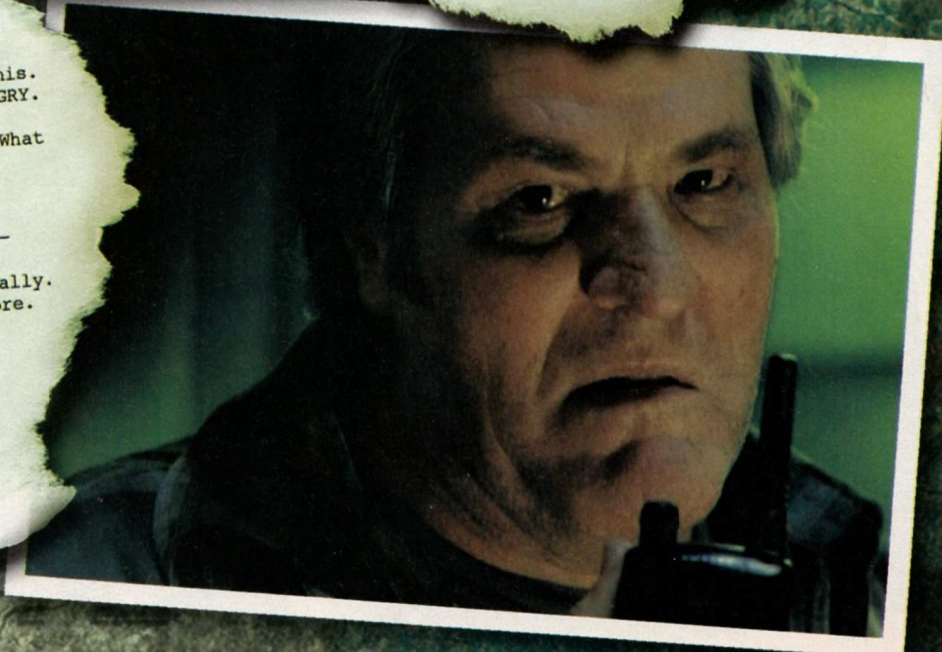
PICKETT
What are you talking about?!? What is that beeping --

FRIENDLY
(SHOUTS)
Hand her the walkie, Danny! Just do it! NOW!

ON PICKETT. And there's no choice really. More pissed than he's ever been before.
A beat. Then --

PICKETT
Let go of her.
Jason releases Kate as Pickett extends the WALKIE to her, all the while GLARING AT SAWYER.
Kate eagerly takes it --

KATE
Jack?





BACK IN THE O.R. -- Jack PULLS the walkie from Friendly's hand. Holds it to his ear. ALL BUSINESS.

JACK

Kate, you've got an hour head start before they come after you. Take the walkie, take Sawyer... and go.

Kate is trying to figure out what Jack has managed to pull off here. ON SAWYER... SHOCKED that his life has just apparently been saved by Jack.

KATE

Wait -- where are you? What -- ?

JACK

Listen to me. Do you remember what I told you on the beach -- the day of the crash? The story I told you when you were stitching me up?



A beat ON JULIET as she hears the same thing we DO -- a sense of EMOTION permeating through Jack's utter CONTROL. Then --

KATE

Jack, please --

JACK

-- Do you remember?

KATE

Yes -- yeah. I remember.

JACK

When you're safe, radio me and tell me that story. If you don't call me within an hour, I'll know something's wrong.
(to Friendly also)
And he dies.



INTERCUTTING FIERCER NOW -- KATE AND JACK -- WHERE IT ALL BEGAN -- SHE'S LOSING IT -- CRYING -- GIACCHINO THRUMPING ALONG WITH THE BEEPING IN THE O.R. --

KATE

I'm not leaving without you --

JACK

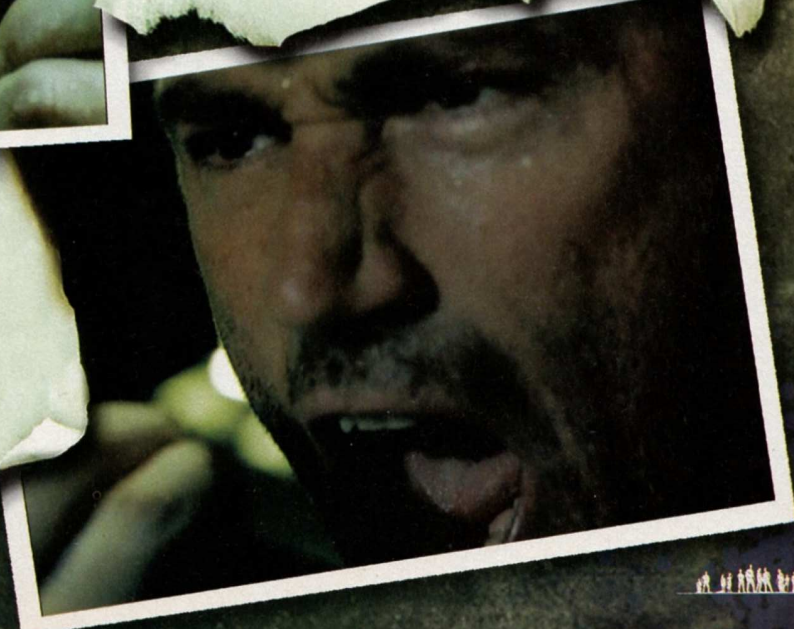
-- Yes you are. Go.

KATE

Jack, please...

JACK

-- Go. Now



KATE

I can't...

AND NOW -- JACK'S FACE FILLS THE FRAME AS HIS COMPOSURE FINALLY SLIPS AND HE SHOUTS AT THE TOP OF HIS LUNGS --

JACK

Dammit, Kate... RUN!

AND KA-BOOM -- WE SMASH TO BLACK!

See you in FEBRUARY.

END OF EPISODE